

SECOND APPENDIX
TO
MR. MALONE'S SUPPLEMENT
K
TO THE LAST EDITION
OF
THE PLAYS OF
SHAKSPEARE:
CONTAINING
ADDITIONAL OBSERVATIONS
BY THE EDITOR OF THE SUPPLEMENT.

*summi plend jam margine libri,
Scriptus et in tergo, necdum finitus, Orestes.*

JUVEN.

L O N D O N:

Printed in the Year MDCCCLXXXIII.

SECOND APPENDIX

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(11)

IN an Advertisement prefixed to the SUPPLEMENT to the last Edition of SHAKSPEARE's Plays, published near three years ago, it was observed, that "till our author's whole library shall have been discovered, till the plots of all his dramas shall have been traced to their sources, till every allusion shall be pointed out, and every obscurity elucidated, somewhat will still remain to be done by the commentators on his works."

This observation must serve as an apology for the following pages; which, I trust, will shew, though in a very small degree, that what was then suggested was not hastily advanced, or entirely without foundation.

Being alone answerable for the errors and inaccuracies of all the ensuing remarks, I have not thought it necessary to subjoin my name to each. The references are uniformly to Mr. Steevens's last excellent edition, published in 1778. In some instances, where corrections or additions are made to former notes, the note intended to be corrected will be sought in vain in the page referred to (though the passage which it relates will always be found there). In these cases, the reader is desired to turn to the first volume of the SUPPLEMENT, under the play to which such remark belongs.

EDM. MALONE.

Queen Anne Street, East,
April 19, 1783.

In an Advertisement prefixed to the Supplement to the
last Edition of SHAKESPEARE'S PLAYS, published near three
years ago, it was observed, that "if our author's whole
poetry shall have been discovered, all the store of all his
names shall have been added to their fount, till every al-
lusion shall be pointed out, and every obscurity elucidated,
somewhat will still remain to be done by the commentators
in his work."

Take pains the genuine meaning to explore ;

There sweat, there strain : tug the laborious oar :

Search ev'ry comment that your care can find ;

Some here, some there, may hit the poet's mind :

When things appear unnatural and hard,

Consult your author, with himself compar'd.

ROSCOMMON,

EDM. MASON.

Green Apple Street, Edm.
April 10, 1783.

A SECOND APPENDIX, &c.

VOLUME I.

THE TEMPEST.

Page 36. — [*If you be maid, or no.*] It was not Dr. Warburton, but Mr. Pope, that first read *made*; which I am persuaded was our author's word. Nothing is more common in his plays than a word being used in reply, in a sense different from that in which it was employed by the first speaker. Ferdinand had the moment before called Miranda a Goddess; and the words immediately subjoined—“Vouchsafe my prayer &c.” show that he looked up to her as a person of a superior order, and sought her protection, and instruction for his conduct, not her love. At this period, therefore, he must have felt too much awe to have flattered himself with the hope of possessing a being that appeared to him celestial; though afterwards, emboldened by what Miranda had said, he exclaims, “O, if a Virgin &c.”

P. 64. *There be some sports are painful; but their labour Delight in them sets off.*] We have again the same thought in *Macbeth*:

“The labour we delight in, physicks pain.”

Ibid. — and most poor matters

Point to rich ends. This my mean task] The metre of this line is defective, by two words having been misplaced in the first edition. It should, I think, be regulated thus:

— and most poor matters

Point to rich ends. This my mean task would be

As heavy to me as odious, but &c.

The author and his contemporaries frequently used *odious* as a trisyllable.

P. 72. — *Remember,*

First to possess his books.] I am informed by the Rev. Mr. Bowle, that this circumstance might have been suggested to Shakspeare by a passage in the *ORLANDO INNAMORATO* of Boyardo, the first three books of which were translated by R. T. and published at London, in 1598. It is probably, however, likewise found in many of the old Romances.

P. 78. *You are three men of sin, whom destiny
— the never surfeited sea*

Has caus'd to belch up.] So, in *Pericles, Prince of Tyre*, 1609:

“If the sea's stomach be o'ercharg'd with gold,

“It is a good constraint of fortune, it

“Belches upon us.”

P. 81. *My son? the ooze is bedded, and
I'll seek him deeper than e'er plummet sounded,
And with him there tis mudded.]* So, in our author's *Love's*

Complaint:

"Bidding them find their *sepulchers* in mud—."

Again, in *Pericles, Prince of Tyre*, 1609:

"—Must cast thee scarcely coffin'd, in *the ooze*."

P. 83. Note 3.] After Johnson.] Rowe first read *gift*.

P. 91. *And, like an unsubstantial pageant faded,*

Leavt not a rack behind.] Add at the beginning of my note.

Faded means here "having *vanisbed*;" from the Latin, *vado*. So, in *Hamlet*:

"It *faded* on the crowing of the cock."

See my note there.

P. 96. After Johnson's note 3.] I believe, the poet wrote

— Let it alone,

And do the murder first.

The same expression had been just before used by Caliban.

P. 102. *A solemn air, and the best comforter*

To an unsettled fancy, cure thy brains,

Now useless, boil'd within thy skull; there stand,

For you are spell-stopp'd.] Instead of my former, substitute the

following note.

What can Prospero mean by desiring them to *cure* their *brains*, which he had himself disturbed, and which he knew it was not in their power to compose?—He indeed could settle them, and for that purpose ordered the musick to be played. It may, however, be said, that these words are to be understood as optative;—"May a solemn air &c. cure thy brains!"—and so the passage has been printed in the late editions. But (not to insist on the awkwardness of the expression, and that Prospero, if that had been his meaning, speaking of musick that had been already played, would have said *This* solemn air—) is not such an interpretation totally inconsistent with the words immediately subjoined?

— there stand,

For you are spell-stopp'd.

The only ancient copy reads *boil*, which the modern editors, understanding *cure* to be a verb, were forced to change to *boil'd*. But the old reading is, I think, right; and the whole passage, if regulated thus, with the addition of a single letter, perfectly clear:

A solemn air, and the best comforter

To an unsettled fancy's cure!—Thy brains,

Now useless, boil within thy skull; there stand,

For you are spell-stopp'd.

So, in *King John*:

My widow's comfort, and my sorrow's cure.

Again, in *Romeo and Juliet*:

— confusion's cure

Lives not in these confusions.

Prospero begins by observing that the air which had been played was admirably adapted for his purpose. He then addresses Gonzalo and the rest, who had only just before gone into the circle. "Thy brains, now useless, *boil* within thy skull; &c." [the soothing strain not having yet be-

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un to operate.] Afterwards, perceiving that the musick begins to have the effect intended, he adds—"The charm dissolves apace."

In the *Winter's Tale* we meet again with the singular expression contained in the latter lines of this passage: "Would any but these *boil'd brains* of nineteen and two and twenty hunt this weather?"

Again, in Lord Burlington's PRECEPTS to his Son:—"and if perchance their *boiling brains* yield a quaint scoffe, they will travel to be delivered of, as a woman with child."

THE TWO GENTLEMEN OF VERONA.

P. 170. *Win her with gifts, if she respect not words;
Dumb jewels often, in their silent kind,*

More than quick words do move a woman's mind.] An earlier writer than Shakspeare, speaking of women, has the same unfavourable and, I hope, unfounded) sentiment:

"Tis wisdom to give much; a gift prevails,

"When deep persuasive oratory fails."

Marlowe's HERO AND LEANDER.

MERRY WIVES OF WINDSOR.

P. 243. — and here another to Page's wife; who even now gave me good eyes too, examined my parts with most judicious eyelids; sometimes the beam of her view gilded my foot, sometimes my portly belly.] So, in our author's 10th Sonnet:

"An eye more bright than theirs, less false in rolling,

"Gilding the object whereupon it gazeth."

P. 275.—your red lattice phrases.] Again, more appositely, in *A Strapado for the Diweller*, by R. Braithwaite, 1615: "To the true discoverer of secrets, Monsieur Bacchus,—Master-gunner of the *posse-pot* ordnance, prime pounder of red lattices, &c."

P. 364. Note 4] Again, in *the Tempest* we have the very expression of the text:

—"the strongest cath is straw

"To the fire i' the blood."

P. 368. Note 2] A passage in our author's 78th Sonnet adds some support to the emendation proposed by Dr. Johnson:

"Thine eyes, that taught the dumb on high to sing,

"And heavy ignorance aloft to fly—"

plume be the true reading, Falstaff, I suppose, meant to say, that even ignorance, however heavy, could *soar* above him.

VOLUME II.

MEASURE FOR MEASURE.

P. 28. *Sir, make me not your story.*] I have no doubt that we ought to read

Sir, mock me not :—your story.

So in *Macbeth* :

“Thou com’st to use thy tongue :—*thy story* quickly,”

In *King Lear* we have—“Pray do not *mock* me.”

I beseech you, *Sir*, (says *Isabel*) do not play upon my fears; reserve this idle talk for some other occasion;—proceed at once to your tale. *Lucio*’s reply, [“’Tis true,”—i. e. you are right: I thank you for reminding me;] which, as the text has been hitherto printed, had no meaning, is thus pertinent and clear.

What *Isabella* says, immediately afterwards fully supports this emendation :

“You do blaspheme the good, in *mocking* me.”

I have observed that almost every passage in our author, in which there is either a broken speech, or a sudden transition without a connecting particle, has been corrupted by the carelessness of either the transcriber or compositor. See a note on *Love’s Labour’s Lost*, Act II. Sc. 1.

“A man of,—sovereign, peerless, he’s esteem’d.”

And another on *Coriolanus*, Act I. Sc. 4.

“You shames of Rome! you herd of—Boils and plagues!”

“Plaster you o’er!”

P. 29. After Mr. Tyrwhitt’s note *] “*Oh let him marry her*” is the reading of the first folio, the most authentick copy of this play.

P. 55. Note *.] In support of Dr. Warburton’s emendation, it should be remembered, that *flawes* (for so it was antiently spelled) and *flames* differ only by a letter that is very frequently mistaken at the press. The same mistake is found in the *Comedy of Errors*, Act 5, sc. 1. edit. 1623 :—“She never reprehended him but *wildly* ;”—instead of *mildly*. Again in this play of *Measure for Measure*, Act 5. sc. 1. edit. 1623 :—“give *we* your hand ;” instead of *me*.

P. 58. *Whilst my intention, bearing not my tongue,*

Anchors on Isabel.] We have the same singular expression in *Antony and Cleopatra* :

“There would he *anchor* his aspect, and die

“With looking on his life.”

Invention is used by our author for *imagination* in his 103d sonnet.

“— a face

“That overgoes my blunt *invention* quite.”

Again in *King Henry V.*

“O, for a Muse of fire, that would ascend

“The brightest heaven of *invention* !”

He has, however, in *The Merry Wives of Windsor*, used the word *intention* in the sense required here : “O, she did course over my exteriors with such

“a greedy *intention*, that the appetite of her eye did seem to scorch me up

“like a burning glass.”

P. 58

P. 98. ———— *change for an idle plume*

Which the air beats for vain. Oh place! oh form! &c.]

There is, I believe, no instance in Shakspeare or any other author, of "for vain" being used for "in vain". Besides; has the air or wind less effect on a feather than on twenty other things? or rather is not the reverse of this the truth? The old copy has *vaine*, in which way a *vane* or weather-cock was formerly spelt. [See *Minsheu's Diet.* 1617, *in verb.*—So also in *Love's Labour Lost*, Act IV. Sc. 1. edit. 1623. What *vaine*? what weathercock?] I would therefore read *vane*.—I would exchange my gratuity, says Angelo, for an idle feather, which being driven along by the wind serves, to the spectator, for a *vane* or weather-cock. So in *The Winter's Tale*:

"I am a feather for each wind that blows."

And in *The Merchant of Venice* we meet a kindred thought:

—————"I should be still

Plucking the grass, to know where fits the wind."

The omission of the article is certainly awkward, but not without example, thus, in *K. Lear*:

"Hot questrists after him meet him at gate."

Again, in *Coriolanus*: "Go, see him out at gates."

Again, in *Titus Andronicus*: "Ascend, fair queen, *Pantheon*."

Again, in the *Winter's Tale*: "Pray heartily, he be at palace!"

Again, in *Cymbeline*:

—————"can take no greater wound,

Nor tent, to bottom, that."

The author, however, might have written

—————"an idle plume,

Which the air beats for vane o' the place.—Oh form,

How often dost thou"—&c.

The pronoun *thou*, referring to only *one* antecedent, appears to me strongly to support such a regulation.

P. 62. *Their sawcy sweetness, that do coin heaven's image*

In stamps that are forbid.:] We meet nearly the same words in *King Edward III.* a tragedy, 1596, certainly prior to this play:

—————"And will your sacred self

Commit high treason 'gainst the king of heaven,

To stamp his image in forbidden metal?"

These lines are spoken by the Countess of Salisbury, whose chastity (like Isabel's) was assailed by her sovereign.

P. 75. *After Dr. Johnson's note.*] The sentiment contained in these lines, which Dr. Johnson has explained with his usual precision, occurs again in the forged letter that Edmund delivers to his father, as written by Edgar; *K. Lear*, Act 1. sc. 2. "This policy, and reverence of age, makes the world bitter to the best of our times; keeps our fortunes from us, till our oldness cannot relish them."

The words above printed in Italicks support, I think, the reading of the old copy,—"*blessed youth,*" and show that any emendation is unnecessary.

P. 83. *That age, ache, penury, &c.]* This reading was furnished by the second folio. The first has *perjury*.

P. 87. ————*bestowed her on her own lamentation.*] Add to my note. The following words (which allude to the ancient custom of wearing favours,) strongly support this emendation. If Angelo had not *bestowed* her lamentation on her, (and not her on her lamentation,) how could she be said, even in the language of metaphor, to wear it as his gift?

P. 102. *After Note 4.*] "*Pattern* in himself to know"—is, to experience in his own bosom an *original* principle of action, which, instead of being borrowed or copied from others, might serve as a *pattern* to them. Our author, in *the Winter's Tale*, has again used the same kind of imagery:

"By the *pattern* of mine own thoughts, I cut out

"The purity of his."

In another of his plays he uses an expression equally hardy and licentious:—"And will have no *attorney* but *myself*;"—which is an absolute catachresis, an attorney importing precisely a person appointed to act for another.

P. 103. *Note 2.*] Again, in our author's *Venus and Adonis*:

"Pure lips, sweet *seals* in my soft lips imprinted,

"What bargains may I make, still to be sealing?"

P. 123. *All great doers in our trade, &c.*] The word *doers* is used here in a wanton sense. See Mr. Collins's note, A^d I. Sc. 2.

P. 145. *And did supply thee at thy garden-house.*] A *garden-house* in the time of our author was usually appropriated to purposes of intrigue. So in SKIALETHIA, or *a shadow of truth, in certain Epigrams and Satyres*, 1598:

"Who, coming from the CURTAIN, breaketh in

"To some old *garde* noted *house* for sin".

Again, in the *London Prodigal*, a comedy, 1605: "Sweet lady, if you have any friend, or *garden-house*, where you may employ a poor gentleman as your friend, I am yours to command in all secret service."

P. 149. *Respect to your great place; and let—*] I believe a line preceding this has been lost.

P. 152. *Hath look'd upon my passes.*] I think it not improbable that the compositor omitted a syllable at the press, and that our author wrote *tres* passes. *Passages* is used by our ancient writers in the sense that Mr. Steevens has affixed to the word in the text; but I have never met with *passer* in the same sense.

COMEDY OF ERRORS.

P. 173. *Metlinks your maw, like mine, should be your clock.*] The only authentick ancient copy of this play reads "*your cook*." Mr. Pope, I believe, made the change.

P. 181. *Note 4.*] A line in *Cymbeline*, however, seems to countenance Dr. Johnson's interpretation:

"Poor I am *stale*, a garment out of fashion."

P. 191. *Note 2.*] Again, in the *London Prodigal*, a comedy, 1605: "Soul, I think I am sure cross'd or witch'd with an owl."

P. 201. *Shall Love in building grow so ruinate?*] So in our author's 119th Sonnet:

"And ruin'd love, when it is built anew—."

In support of Theobald's emendation, a passage in our author's tenth Sonnet may be produced:

—"thou art so possess'd with murderous *bate*,

That 'gainst thyself thou stick'st not to conspire,

Seeking that beauteous roof to ruinate,

Which to repair should be thy chief desire."

Again, in the *Rape of Lucrece*:

"To ruinate proud buildings with thy hours."

P. 233. *And at her heels a huge infectious troop*] I have no doubt that the emendation proposed by Mr. Heath [*"their heels"*] is right. In the English manuscripts of our author's time the pronouns were generally expressed by abbreviations. In this very play we have already met *their* for *her*, which has been rightly amended:

"Among my wife and *their* confederates——." Act IV. Sc. I.

P. 235. *The place of death and sorry execution.*] The first and second folios read—"the place of *death*". Mr. Rowe made the change.

P. 246. *And ye shall have full satisfaction.*] The first and second folio read *And we shall make full satisfaction.*

The change, for which I see no reason, was made either by Mr. Pope, or some subsequent editor. —

Ibid. *My heavy burden not delivered.*] The old copy reads—"are delivered". I believe, the author wrote

My heavy burdens are not deliver'd.

Printers sometimes omit words, but never insert a new word not in the manuscript, except where they mistake one word for another.—The compositor's eye might have passed over the word *not*, but *are* could scarcely have been printed by mistake instead of it.

MUCH ADO ABOUT NOTHING.

P. 324. ——— hey oh!

Marg. For a *hawk, a horse, or a husband?*] "*Heigh ho for a husband, or the willing maid's wants made known,*" is the title of an old ballad in the Pepysian Collection, in Magdalen College, Cambridge.

P. 331. *End of note 4.*] The first folio reads as Mr. Tyrwhitt suggests—"not to knit my soul."

P. 351. *And make a pish at chance and sufferance.*] The old copies read *push*. Mr. Pope, I believe, made the change.

P. 356. Note 4.] In a letter from Sir Ralph Winwood to Secretary Cecil, dated Dec. 17, 1632, we meet the expression mentioned by Dr. Johnson: "I said, what I spake was not to make him angry. He replied, *if I were angry, I might turn the buckle of my girdle behind me.*"

P. 357.—*Shall I not find a woodcock too?*] A woodcock was a proverbial term for a foolish fellow. So in *the London Prodigal*, a comedy, 1605: "*Woodcock o' my side!*" The same words also occur in *Law Tricks*, a comedy, by John Day, 1608.

LOVE'S LABOUR'S LOST.

P. 387. *To hear? or forbear hearing?*] One of the modern editors suspiciously enough reads,

To hear? or forbear laughing."

P. 396. Note 4.] Again, in our Author's *Rape of Lucrece*:

———"my digression is so vile, so base,

That it will live engraven on my face."

P. 398. Note 7.] The first quarto, 1598, (the most authentick copy of the play) reads—"It is *not* for prisoners to be *too* silent in their words;" and so without doubt the text should be printed.

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P. 399. *Beauty is bought by judgement of the eye,
Not utter'd by base sale of chapsmen's tongues.*]

So in our author's 102d Sonnet:

"That love is merchandiz'd, whose rich esteeming
"The owner's tongue doth publish every where."

P. 400. *A man of sovereign parts he is esteem'd;*] The first quarto, 1598 has the line thus:

A man of sovereign peerlesse he is esteem'd.

I believe, the author wrote

"A man of, — sovereign, peerless, he's esteem'd.

A man of extraordinary accomplishments the speaker perhaps would have said, but suddenly checks himself; and adds—"sovereign, peerless he's esteem'd."

So, in the *Tempest*:

—"but you, O you,

"So perfect, and so peerless are created."

See a note on the words—"Sir, make me not your story;" *Measure for Measure*, Act I. sc. 5.

P. 415. *After Mr. Stervens's part of Note 1.*] The word is also found in Taylor the Water Poet's Works, (*Character of a Bawd*) 1630:—"the clothe bag of counsel, the cap-case, fardle, pack, male, of friendly toleration.

P. 426. Note 2.] They certainly did. See p. 403, where Biron says to Rosaline—"Now fair befall your mask!"

P. 440. Note 6.] *Person*, Sir William Blackstone observes in his *Commentaries*, is the original and proper term; *Persona ecclesiæ*.

P. 448. *Thou mak'st the triumphary.*] The quarto, 1598, has *triumpherie*.

P. 449. *To lose an oath, to win a paradise.*] The *Passionate Pilgrim*, 1598, in which this Sonnet is also found, reads—*To break an oath*—But the opposition between *lose* and *win* is much in our author's manner.

P. 452. *Her hairs were gold, &c.*] Add to my note. Since I wrote the above, I have found my conjecture confirmed by the first quarto edition of this play, 1598, which reads—"One, her hairs &c."

P. 454. *With men like men, of strange inconstancy.*] The following passage in *King Henry VI.* P. III. Act III. sc. 1. adds such support to Dr. Warburton's emendation, that I should not scruple to give it a place in the text:

"Look, as I blow this feather from my face,

"And as the air blows it to me again,

"Obeying with my wind when I do blow,

"And yielding to another when it blows,

"Commanded always by the greater gust;

"Such is the lightness of your common men."

P. 473. *I beseech thee, remember thy courtesy; I beseech thee, apparel thy head:*] I believe, a word was omitted at the press; and would read—"I beseech thee, remember *not* thy courtesy; &c." Do not stand upon ceremony; be covered.

P. 476. Note 2.] That the old copy is right, is clearly proved by our author's 147th Sonnet, where the same expression is again used;

"Past cure I am, now reason is past care,

"And frantick mad with evermore unrest."

P. 447. *Nay, I have verses too, I thank Biron.*] Here, and indeed throughout this play, the name of *Biron* is accented on the second syllable. In the first quarto, 1598, he is always called *Berowne*, as probably the name

which may be right: neither of us having a

Our author has the same kind of imagery in many other places; in the *Comedy of Errors*:

"Shall love in building grow so ruinate?"

P. 497. Note 1.] Both the folio and quarto read—*curious* bone.

P. 495. *Three-pil'd hyperbolus*, *spring* affection.] The old copies read *affection*. There is no need of change. We already in this play have had *affection* for *affection*;—"witty without *affection*." The word was used by our author and his contemporaries, as a quadrasyllable.

P. 498. Note 7.] *Smiling his cheek* is sufficiently supported by the instances produced; but the phrase of "*smiling his cheek in years*" (even after Dr. Warburton's interpretation) is so harsh, that I suspect, our author wrote—in *jeers* (formerly written *jeeres*). The old copy has *yeeres*; so that there is but the change of one letter, for another nearly resembling it.

P. 500. *I am, as they say, but to perfect one man, in one poor man; Pomponius the great, Sir.*] We should certainly read—*e'en* one poor man.

This mistake has happened in several places in our author's plays. See my note on *All's Well that ends Well*, Act 1. sc. 3.—"You are shallow, madam, in great friends."

Ibid. Note 4.] The quarto, 1598, reads

That sport best pleases, that doth *best* know how.

But the context shows that the second *best* was inadvertently repeated by the compositor.

P. 501. *I wish you the peace of mind, most royal complement.*] This singular word is again used by our author in his 21st Sonnet:

"Making a *complement* of proud compare—"

P. 502. Note 8.] The old copy is certainly right. To *prick out*, is, to omit by a puncture or mark. So in our author's 20th Sonnet:

"But since she *prick'd* thee out for women's pleasure"—

P. 513. *I understand you not; my griefs are double.*] I suppose, she means, 1. on account of the death of her father; 2. on account of not understanding the king's meaning.—A modern editor, instead of *double*, reads *deaf*; but the former is not at all likely to have been mistaken, either by the eye or the ear, for the latter.

P. 514. *Full of straying shapes, of habits, and of forms,*] Surely, both the sense and metre require that we should read—*strange* shapes,—which might have been easily confounded by the ear with the words that have been substituted in their room. So, in our author's *Lover's Complaint*:

"In him a plenitude of subtle matter,

"Applied to cautels, all *strange forms* receives."

Again, in the *Rape of Lucrece*:

"——the impression of *strange* kinds

"Is *form'd* in them by force, by fraud, or skill."

Ibid. Note 3.] The quarto, 1598, reads

But more devout than *this* our respects.

There can be no doubt therefore that Sir T. Hanmer's conjecture is right. The word *in*, which the compositor inadvertently omitted, completes both the sense and metre.

P. 515. *To make a world-without-end bargain in.*] This singular phrase, which Shakspeare borrowed probably from our Liturgy, occurs again in his 19th Sonnet:

"Nor dare I chide the *world-without-end* hour."

P. 516. *Come challenge, challenge me by these deserts.*] The old copies read *Come challenge me, challenge me by these deserts*—

I see no occasion for departing from them. We have many verses in this play equally irregular.

Ibid. *Neither intitled in the other's heart.*] The quarto, 1598, reads—

C

Neither

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P. 104. *The innocent, the poor, and the lowly.*] An ingenious modern writer supposes that our author had here in contemplation Othello, Mark Antony, and Hamlet; but I do not recollect any name in his words that shows him to have been acquainted with the story of Agamemnon's son.

Another joined— which may be right: neither of us having a dwelling in the heart of the other.

Our author has the same kind of imagery in many other places; in the *Comedy of Errors* :

“ Shall love in building grow so ruinous ? ”

Again, in his *Lower's Complaints* :

“ Love lack'd a dwelling, and made him her place.”

Again, in the *Two Gentlemen of Verona* :

“ O thou, that dost inhabit in my breast,

“ Leave not the mansion so long tenantless,

“ Left growing ruinous the building fall,”

VOLUME III.

MIDSUMMER NIGHT'S DREAM.

P. 74. Note 1.] In the *Winter's Tale* we meet with a similar expression :

“ ——— good sooth, she is
The Queen of curds and cream.”

P. 4. *Like to a stepdame or a dowager,
Long withering out a young man's revenue.*]

——— Ut piger annus

Pupillis, quos dura premit custodia matrum,

Sic mihi tarda fluunt ingrataque tempora. HOR.

Ibid. New bent on beaven—] The old copies read—*Now bent*—Mr. Rowe made the change.

P. 34. ——— and the green corn

Has rotted, ere his youth attain'd a beard,] So, in our author's 11th Sonnet :

“ And summer's green all girded up in sheaves,

“ Borne on the bier with white and gristly beard.”

P. 43. And certain stars shot madly from their spheres.] So, in our author's *Rape of Lucrece* :

“ And little stars shot from their fixed places.”

P. 54. Note 1.] The old copy has not so. Might we not therefore adhere to it, and at the same time preserve the measure, by printing the line thus :

Near this lack-love, this kill-court'sy.

We meet with the same abbreviation in our author's *Venus and Adonis* :

“ They all strain court'sy, who shall cope him first.”

P. 76. *My heart with her but as guest-wife sojourn'd,*

And now to Helen it is home return'd.] So, in our author's 109th Sonnet :

This is my home of love; if I have rang'd,

Like him that travels, I return again.

P. 80. Note 1.] A modern editor very plausibly reads—*than her weak* prays. The using the verb as a substantive is much in our author's manner and the transcriber's ear might have deceived him here as in many other places.

P. 98. Note 3.] So, in our author's *Rape of Lucrece* :

“ A martial man to be soft fancy's slave ! ”

P. 104. *The innocent, the poor, and the low.*] An ingenious modern writer supposes that our author had here in contemplation Orestes, Mark Antony, and Brutus; but I do not recollect any passage in his works that shows him to have been acquainted with the story of Agamemnon's son,—*verum furis agitant Orestes*: and indeed, if even such were found, the supposed allusion would still remain very problematical.

P. 115. Note 7.] The old copies read *moral*, instead of *moral*. *Mc* hope, I believe, made the change.

Ibid. Note 4.] I believe, our author wrote

Here come two noble beasts; *é'en*, &c.

So, in *As you like it*: "Here comes a pair of very strange beasts, &c." *ot*—"here comes in——." See my note on *All's Well that ends Well*,

Act I. Sc. 3. "You are shallow, Madam, in great friends."

P. 122. *Now the hungry lion roars,*

And the wolf beholds the moon.] The following lines in Spenser's

AERY QUEEN. B. I. C. v. st. 30. which Shakspeare might have remembered, likewise add support to Dr. Warburton's emendation:

"And all the while the [Night] stood upon the ground,

"The wakeful dogs did never cease to bay,

"As giving warning of the unwonted sound

"With which her yron wheels did them affray,

"And her dark grisly look them much dismay:

"The messenger of death, the ghastly owle,

"With dreary shrieks did also her bewray;

"And hungry wolves continually did howle

"At her abhorred face, so filthy and so fowle."

MERCHANT OF VENICE.

P. 137. *Farewell: I'll grow a talker for this year.*] *Year* appears to me have no meaning here. I would therefore read

"I'll grow a talker for this year"—alluding to what Gratiano has just said:

"Well, keep me company but two years more—."

P. 140. *Superfluity comes sooner by white hairs.*] i. e. Superfluity sooner acquires white hairs; becomes old. We still say, *How did he come by it?*

P. 142. Note 7.] This passage is found in the quarto copy of this play, printed in 1600; so that no personal satire could have been intended against James's son-in-law, who did not come into England till the year

1593.

P. 145.—*if he have the condition of a saint.*] *Condition* means here, in many other places, *temper*; *qualities*. So, in *Othello*:

"A woman of such excellent conditions!"

Again, in the play before us:

"The best-condition'd and unwearied spirit,

"In doing courtesies."

P. 194. Note 2.] Our author again mentions the *pale* of lead in *Comico and Juliet*:

Unwieldy, slow, heavy, and pale as lead."

P. 222. *And earthly power doth then show likest God's,*
When mercy seasons justice.] So, in *King Edward III.* a tragedy, 1596:

"And kings approach the sacred unto God,
By giving life and safety unto men."
P. 226. *And draw her home with musick.*] Shakespeare was, I believe, here thinking of the custom of accompanying the last wagon-load, at the end of harvest, with rustick musick. He again alludes to this yet common practice, if I mistake not, in some other play.

P. 242. Note 9.] *Scrubbed* seems to have meant *dirty*. Cole in his Dictionary, 1670, renders it by the Latin word *squalidus*.

AS YOU LIKE IT.

P. 266. Note 6.] Since I wrote the above I have met with this phrase, used certainly with the signification that Dr. Johnson has annexed to it. It occurs in *Sweetnam*, a Comedy, 1620 :

"—— get you both in, and be naught awhile."

The speaker is a chamber-maid, and she addresses herself to her mistress and her lover.

P. 284. *Why should I not? doth he not deserve well?*] Celia answers Rosalind, (who had desired her "not to hate Orlando, for her sake,") as if she had said—"love him, for my sake:" to which the former replies, "Why should I not [*i. e.* love him]? So, in the following passage, in *King Henry VIII*,——

"—— Which of the peers

"Have uncontain'd gone by him, or at least

"Sharply neglected?"—*uncontain'd* must be understood as if the author had written—*not* contain'd; otherwise the subsequent words would convey a meaning directly contrary to what the speaker intends.

A modern editor (Mr. Capell), not understanding the passage, has omitted the word *not*, and made what was before obscure, unintelligible.

P. 294. Note 6.] Our author uses this word again in the same sense in his *Lover's Complaint* :

"Love lack'd a dwelling, and made him her place."

Ibid. After Dr. Johnson's Note 9.] So, in our author's *Lover's Complaint* :

"Sometimes diverted, their poor balls are tied

"To the orb'd earth——"

P. 296. *O Jupiter! how weary are my spirits!*] She invokes Jupiter because he was supposed to be always in good spirits. A *Jovial* man was a common phrase in our author's time.—One of Randolph's plays is called *ARISTIPPUS, or the Jovial Philosopher*; and a comedy of Broome's, *the Jovial Crew, or the Merry Beggars*.

P. 318.—*thou art raw.*] *i. e.* thou art ignorant; unexperienced. So, in *Hamlet*: "——and yet but *raw* neither, in respect of his quick fail."

P. 320. *It's the right butter woman's rate to marker.*] Add to my note. Since I wrote the above, I have found reason to alter my opinion. Our author had, I believe, neither the *volubility* of the Butter-woman, nor the quick or slow movement of her horse, in contemplation; but meant only to say, that the hobbling metre of these verses was like the *ambling, shuffling* gait or pace of a butter-woman's horse, going to marker.—The same kind of imagery is found in the first part of *King Henry IV* :

"An

And that would let my teeth nothing on edge.

Nothing so much, as muzzling poetry;

" 'Tis like the forc'd gait of a shuffling king."

P. 327. *Oh ominous! he comes to kill my heart.*] Our author has the same expression in many other places. So in *Love's Labour's Lost*:

"Why, that contempt will kill the speaker's heart."

Again, in his *Venus and Adonis*:

"—— they have murder'd this poor heart of mine."

But the preceding word, *bunter*, shows that a quibble was here intended between *heart* and *hart*.

P. 329. *I will chide no breather in the world,*] So in our author's *Bifonnet*:

"When all the breathers of this world are dead."

Again, in *Antony and Cleopatra*:

"She shows a body, rather than a life,

"A statue, than a breather."

P. 346. Note 5.] In *Antony and Cleopatra* we meet with a passage constructed, just in the same manner as the present when corrected:

"—— Say, this becomes him,

"(As his composure must be rare indeed

"Whom those things cannot blemish,) yet, &c."

P. 355. *I will weep for nothing, like Diana in the fountain.*] Add to my note.—Since I wrote the above, I have found my conjecture confirmed. Our author without doubt alluded to the ancient Cross in Cheapside, at the East side of which (says Stowe) "a curious wrought tabernacle of gray marble was then set up [in the year 1596], and in the same an alabaster image of DIANA, and water conveyed from the Thames, prilling from her naked breast." SURVEY OF LONDON, p. 484, edit. 1618.

P. 371. *Clubs cannot part them.*] It appears from many of our old dramas that, in our author's time, it was a common custom, on the breaking out of a fray, to call out "*Clubs—Clubs,*"—to part the combatants. So in *Titus Andronicus*:

"*Clubs, Clubs*; these lovers will not keep the peace."

THE TAMING OF THE SHREW.

P. 399.——*the poor cur is imboist.*] We have again the same expression in *Antony and Cleopatra*:

"—— the boat of Thessaly

"Was never so embos'd."

P. 403. *An't please your honour, players—*] I would rather regulate these lines thus:

An it please your honour,

Players, that offer service to your lordship.

P. 407. *With soft low tongue—*] Perhaps we ought to read—with *soft-low* tongue: such at least is the reading in our author's *Rape of Lucrece*:

"Her mistress she did give demure good-morrow,

"With *soft-low* tongue, true mark of modesty."

The text, however, may be right. In *King Lear* we have

"—— Her voice was ever *soft*,

"Gentle and *low*; an excellent thing in woman."

And

And if I mistake not, the same words are again repeated in some other play.

P. 416. Note 4.] In all the ancient editions these words are printed rightly;

— at white at ~~whites~~ bone.

King John, however, furnishes an authority in support of Mr. Tyrwhitt's observation :

" And I had his, Sir Robert his, like him."

P. 417. Talk *logick*—] The old copies read—*Balk* logick, &c.

P. 421. Note 3.] In *Cupid's Revenge*, by B. and Fletcher, we meet with a similar expression :

" Then *happy* man be his fortune !"

P. 429. Note 6.] An *aglet-baby* was a small image or head cut on the tag of a point, or lace. That such figures were sometimes appended to them, Dr. Warburton has proved, in a former note, by a passage in Mezeray, the French Historian :—" portant meme sur les *aiguillettes* [points] des petites *tetes de mort*."

P. 464. *Add to my Noſt* 6.] *Old* was inserted by Mr. Rowe.

P. 465. Note 1.] Perhaps we should read—" *ne'er*-legg'd before,"—i. e. founder'd in his fore feet ; having, as the jockies term it, *never* a fore leg to stand on. The subsequent words—" which being restrain'd, to keep him from *stumbling*"—seem to countenance this interpretation.

To go *near* before, is not reckoned a defect, but a perfection in a Horse.

P. 469. *As I before imparted to your worship.*] The first copy reads—*As before imparted.*—The correction was made in the second folio.

P. 488. *Quick proceeders, marry!*] Perhaps here an equivoue was intended. To *proceed* Master of Arts, &c. is the academical term.

Ibid. *Lov'd none in the world*—] The old copy has

Lov'd me in the world—.

Mr. Rowe made this necessary correction.

Ibid. *That I have fondly flattered her withall.*] The first and second folio have—" *thrm* withall." The true reading is found in the third folio.

P. 504. *Ay, what else? and but I be deceiv'd,*] For the sake of the metre, it should rather be printed,

Ay, what else? and but I be deceived—.

But has here the signification of *unless*.

P. 507. Note 9.] After Mr. Tyrwhitt. The second and all the subsequent folios read—*except* they are buffed, &c.

P. 510. *And so it shall be so.*] A modern editor very plausibly reads—*And so it shall be, Sir.*

P. 517.—*raging war is done.*] The old copy has *come*. Mr. Rowe made the correction.

P. 520. *Have at you for a better jest or two.*] Instead of *better*, one of the modern editors reads *bitter* ; I think rightly. So in *As you Like it* :

" I will be *bitter* with him, and passing short."

Again, in *King Lear* : " A *bitter* fool!"

P. 534. The earliest English original in prose of the story on which the *Induction* to this play is founded, (that I have met with,) is in Goulart's ADMIRABLE AND MEMORABLE HISTORIES, translated by E. Grimestone, quarto, 1607 ; but this tale probably had appeared before in some other shape, the old *Taming of the Shrew* having been exhibited before 1594 :

" PHILIP called the good Duke of *Bourgonde*, in the memory of our ancestors,

accessory, being at Bruxelles with his Court, and walking one night after supper through the streets, accompanied with some of his servants, he found lying upon the stones a certain artisan that was very dronke, and that slept soundly. It pleased the prince in this artisan to make trial of the vanity of our life, whereof he had before discoursed with his familiar friends. He therefore caused this sleeper to be taken up, and carried into his palace: he commands him to be layed in one of the richest beds; a riche night-cap to be given him; his foule shirt to be taken off, and to have another put on him of fine Holland. When as this dronkard had digested his wine, and began to awake, behold there comes about his bed Pages and Groomes of the Dukes chamber, who drawe the curtaines, make many courtesies, and, being bare-headed, aske him if it please him to rise, and what apparell it would please him to put on that day.—They bring him rich apparell. This new *Monsieur* amazed at such courtesie, and doubting whether he dreamt or waked, suffered himselfe to be drest, and led out of the chamber. There came noblemen which saluted him with all honour, and conduct him to the Masse, where with great ceremonie they give him the booke of the Gospell, and the Pixe to kisse, as they did usually to the Duke. From the Masse they bring him backe unto the pallace; he washes his hands, and sits downe at the table well furnished. After dinner, the great Chamberlaine commandes cardes to be brought with a great summe of money. This Duke in imagination playes with the chiefe of the court. Then they carry him to walke in the gardein, and to hunt the hare, and to hawke. They bring him back unto the pallace, where he sups in state. Candles being light, the musitions begin to play; and, the tables taken away, the gentlemen and gentlewomen fell to dancing. Then they played a pleasant *Somedie*, after which followed a Banket, whereat they had presently store of pocras and pretious wine, with all sorts of confitures, to this prince of the new impression; so as he was dronke, and fell soundlie asleepe. Hereupon the Duke commanded that he should be disrobed of all his riche attire. He was put into his olde ragges, and carried into the same place where he had beene found the night before; where he spent that night. Being awake in the morning, he beganne to remember what had happened before;—he knewe not whether it were true in deede, or a dreame that had troubled his braine. But in the end, after many discourses, he concludes that all was but a dreame that had happened unto him; and so entertained his wife, his children, and his neighbours, without any other apprehension."

VOLUME IV.

ALL'S WELL THAT ENDS WELL.

P. 7. *I do affect a sorrow, indeed, but I have it too,*] Helena has, I believe, a meaning here that she does not wish should be understood by the Countess. Her *affected* sorrow was for the death of her father; her *real* grief for the lowness of her situation, which she feared would for ever be a bar to her union with her beloved Bertram.

P. 8. Note 2.] A passage in the *Winter's Tale*, in which our author again speaks of grief destroying itself by its own excess, adds some support to Dr. Johnson's interpretation:

"— scarce

Did ever live so long; no sorrow,
But kill'd a long while sooner.

In *Romeo and Juliet* we meet with a kindred thought:
“These violent delights have violent ends,
“And in their triumph die.”

P. 9. — “’Twas pretty, though a plague,
To see him every hour, to sit and draw
His arched brows, his bowing eye, his curls,
In our heart’s table;] So in our author’s 24th Sonnet:
“Mine eye hath play’d the painter, and hath steel’d
“Thy beauty’s form in table of my heart.”

P. 11. — “with the breach yourselves made, you lose your city.” So in
our author’s *Lover’s Complaint*:

“And long upon these terms I held my city,
“Till thus he ’gan besiege me.”

Again, in the *Rape of Lucrece*:
“This makes in him more rage, and lesser pity,
“To make the breach, and enter this sweet city.”

P. 12. — “within ten years it will make itself two.” I have no doubt
that we ought to read — “Out with it: within ten months it will make it-
self two.” Part with it, and within ten months’ time it will double itself;
i. e. it will produce a child.

When we recollect that our author’s imagery is here borrowed from the
practice of laying out money at interest, there can, I think, be no doubt of
this emendation. “Cent per cent, (says Parolles, as the text now stands,) in
ten years, is a goodly increase.” Nothing very extraordinary; for the com-
mon interest of money being in Shakspeare’s time ten per cent, [see his
Will,] a hundred pounds would in ten years (without taking compound in-
terest into the account) double itself: but if it doubled itself in ten months,
then indeed it might very properly be called “a goodly increase.” — Add to
this, that the term of ten months agrees with the principal subject of which
Parolles is speaking; whereas, that of ten years has no relation whatever to it.

“Out with it,” is used equivocally. — Applied to virginity, it means,
give it away; part with it: considered in another light, it signifies, put it
out to interest. In *the Tempest* we have — “Each putter out on five for
one,” &c.

P. 13. Note 1.] Perhaps something has been omitted in Parolles’s speech.
“I am now bound for the Court; will you any thing with it [i. e. with
the court]?”

P. 14. Note 4.] It is used by another ancient writer in the same sense;
so that the word probably bore, in our author’s time, the signification which
he has affixed to it. So in a *Royal Arbor of Loyal Poesie*, by Thomas
Jordan, no date, but printed about 1661:

“She is baptiz’d in *Christendom*,
[i. e. by a christian name,]
“The Jew cries out he’s undone —.”

These lines are found in a ballad formed on part of the Story of the
Merchant of Venice, in which it is remarkable that it is the Jew’s daugh-
ter, and not Portia, that saves the Merchant’s life by pleading his cause.
There should seem therefore to have been some novel on this subject, that
has hitherto escaped the researches of the Commentators. In the same book
are ballads founded on the fables of *Much ado about Nothing*, and the
Winter’s Tale.

P. 171. [*Countess's first line*] Add to my name, after the words "rank life." Thus in *Verse of Helen*:

"———Thou fallest close impossibilities,

"And mak'st them *lift*."

After the word *name*.—This interpretation is strongly confirmed by a subsequent speech of the Countess's steward, who is supposed to have overheard this colloquy of Helena: "*Fortune*, she said, was no Goddess, that had put such *difference* betwixt their two estates."

P. 21. *Making them proud of his humility,
In their poor praise he humbled*]

I think the meaning is,—Making them proud of receiving such marks of condescension and affability from a person in so elevated a situation, and at the same time lowering or humbling himself, by stooping to accept of the compliments of mean persons for that humility.—The construction seems to be, "he *being* humbled in their poor praise."

P. 23. Note *.] The following lines in *The Careless Shepherdess*, a comedy, 1656, exhibit probably a faithful portrait of this once admired character:

"Why, I would have *the fool* in every act,
"Be it comedy or tragedy. I have laugh'd
"Untill I cry'd again, to see what faces
"The rogue will make.—O, it does me good
"To see him hold out his chin, hanging down his hands,
"And twirl his bable. There is ne'er a part
"About him but breaks jests.—
"I'd rather hear him leap, or laugh, or cry,
"Than hear the gravest speech in all the play.
"I never saw READE peeping through the curtain,
"But ravishing joy enter'd into my heart."

P. 40. ———and no sword worn,

But one to dance with!] It should be remembered that in Shakespeare's time it was usual for gentlemen to dance with swords on.—Our author, who gave to all countries the manners of his own, has again alluded to this ancient custom in *Antony and Cleopatra*:

"———He at Philippi kept his sword,

"Even like a dancer."

See Mr. Steevens's note there.

P. 45. ———and despair most fits.] The old copies read—and despair oft shifts. The emendation was made, I believe, by Mr. Pope.

P. 48. At the end of Note *.] Perhaps the words were transposed at the press.—I read

That happiness can prime and happy call.

P. 49. End of Note *.] Our author again uses the word *image* in the same sense as here, in his *Rape of Lucrece*:

"O, from thy cheeks my *image* thou hast totu!"

P. 68. Note *.] Mr. Rowe made the correction.

P. 76. Note *.] This emendation was made by Mr. Rowe.

P. 81. *We'll strive to beat it for your worthy sake,*

To the extreme edge of hazard.] So in our author's 116th Sonnet:

"But bears it out even to the edge of doom."

P. 106. Is it *not* meant damnable in us.] Since I wrote my former note, have found reason to change my opinion; and now believe there is no

used in the text. *Damnably* seems to have been used as an adverb in our author's time. So in the *Winter's Tale*:

"That did but show thee of a fool, inconstant,

"And *damnably* ungrateful."

Again, in Massinger's *Very Woman*: "I'll beat ye *damnably*; yea and nay I'll beat you."

Again, perhaps in *Springs for Woodcocks*, 8vo, 1613:

"For here's the spring, saith he, whence pleasures flow,

"And bring them *damnably* excessive gains."

P. 114. *Men are so mell wish,*] Add to my note.

Again, in Hall's *SATIRE*s, 1597:

"Hence ye profane; *mell* not with holy things."

Again, in Spenser's *Faerie Queene*, B. 4. C. 1.

"With holy father fits not with such things to *mell*."

P. 130. *After Note* ¹.] I believe the old readings, "in Fortune's mood," is the true one.—By the whimsical caprice of Fortune, I am fallen into the mud, and smell somewhat strong of her displeasure.—In *Pericles, Prince of Tyre*, 1609, we meet with the same phrase:

"——— but Fortune's mood

"Varies again."

Mood is again used for *resentment* or caprice, in *Othello*: "You are but now cast in his *mood*, a punishment more in policy than in malice."

Again, in the old *Taming of a Shrew*, 1607:

"——— This brain-sick man,

"That in his *mood* cares not to murder me."

All the expressions mentioned by Dr. Warburton agree sufficiently well with the text, without any alteration.

P. 145. *May justly diet me.*] Add to my note. To *diet* may mean to feed a person, however scantily, but scarcely to make one *fast* entirely.

P. 147. Note ¹.] So in Sir Henry Wotton's celebrated Parallel: "We may rate this one secret, as it was *finely* carried, at 4000l. in present money."

T W E L F T H N I G H T.

P. 156. *The element itself, till seven years hence,*] This is the reading of some modern editor. All the old copies read

The element itself, till seven years *beat*—.

Might not our author have used *beat* for *beated*? The air, till it shall have been warmed by seven revolutions of the sun, shall not &c.

So in *King John*: "The iron of itself, though *beat* red hot——."

Again, in *Macbeth*:

"——— And this report

"Hath so *exasperate* the king——."

P. 158.—*and that poor number sav'd wish you,*] We should rather read—*this* poor number. The old copy has *thofe*. The sailors who were saved, enter with the captain.

P. 163. *Accost, Sir Andrew, accost.*] To *accost*, had a signification in our author's time that the word now seems to have lost. In the second part of *The English Dictionary*, by H. C. 1655, in which the reader "who is desirous of a more refined and elegant speech," is furnished with *bard words*, "*to draw near*" is explained thus: "To *accost*, appropriate, appropriate." See also Coigrave's Dict. in verb. *accoster*.

P. 181. *His voice that thunder'd from his heart did fly!* So in our author's *Love's Complaint*:

"O, that thou'dst thunder from his heart did fly!"

Ibid. *Write legal censors of contemned laws.* The old copy has *censors*; which Mr. Capell, who appears to have been entirely unacquainted with our ancient language, has changed into *canons*.—There is no need of alteration. *Canon* was used for *censor* in our author's time. So, in *The London Prodigal*, a Comedy, 1695: "What-do-you-call-him has it there in his third *canton*." See the SUPPLEMENT TO SHAKESPEARE, Vol. II. Append. p. 731.

P. 185. *She took the ring of me, I'll none of it.* Surely here is an evident corruption. We should read, without doubt,

She took *no* ring of me;—I'll none of it.

So afterwards:—"I left *no* ring with her."—Viola expressly denies having given Olivia any ring. How then can she assert, as she is made to do in the old copy, that the lady had received one from her?

This passage, as it stands at present, (as an ingenious friend observes to me) might be rendered less exceptionable, by a different punctuation:

She took the ring of me!—I'll none of it.

I am, however, still of opinion that the text is corrupt, and ought to be corrected as above. Had our author intended such a mode of speech, he would, I think, have written

She took a ring of me!—I'll none of it.

P. 187. *How easy is it for the proper fall*

In women's waxen hearts to set their forms!

Alas our frailty is the cause, not we,

For such as we are made, if such we be.]

Add to my note.—Mr. Stevens's explanation is undoubtedly the true one. So in our author's *Rape of Lucrece*:

"—men have marble, women *waxen* minds,

"And therefore are they form'd as marble will;

"The weak oppress'd, the impression of strange kinds

"Is form'd in them by force, by fraud, or skill:

"Then call them not the authors of their ill——"

Again, in *Measure for Measure*:

"Nay call us ten times frail,

"For we are *soft* as our complexions are,

"And credulous to false prints."

P. 204. *And the free maids*—] After Dr. Johnson's note. I rather think, that *free* means here—not having yet surrendered their liberty to man;—unmarried.

P. 208. Note 3]. Again in our author's *Rape of Lucrece*:

"Why should the worm intrude the maiden bud?"

Again, in *King Richard II*:

"But now will *tanker* sorrow eat my bud,

"And chase the naive beauty from his *check*."

Ibid. — *She pined in thought*;] *Thought* formerly signified *melancholy*. So in *Hamlet*:

"Is licklied o'er with the pale cast of *thought*."

Again, in *The Tragicall History of Romeus and Juliet*, 1562:

"The cause of this her death was inward care and *thought*."

Ibid. *She sat like Patience on a monument,*

Smiling at Grief.] So in our author's *Rape of Lucrece*:

"So mild, that *Patience* seem'd to scorn his woes."

to mean "in grief;" as no statuary could, I imagine, form a countenance in which smiles and grief should be at once expressed. Perhaps Shakspeare borrowed his imagery from some ancient monument on which these two figures were represented.

The following lines in *the Winter's Tale* seem to add some support to my interpretation:

"I doubt not then, but innocence shall make

"False accusation blush, and TYRANNY

"Tremble at PATIENCE."

In *King Lear*, we again meet with the two personages introduced in the text:

"Patience and Sorrow strove

"Who should express her goodliest,"

Again, in *Cymbeline*, the same kind of imagery may be traced:

"—— nobly he yokes

"A smiling with a sigh,

"—— I do note

"That Grief and Patience, rooted in him both,

"Mingle their spurs together."

I am aware that Homer's *δαρπυῖα γυλασσοῦ*, and a passage in *Macbeth*—

"—— My plenteous joys

"Wanton in fullness, seek to hide themselves

"In drops of sorrow—"

may be urged against what has been suggested; but it should be remembered, that in these instances it is *joy* which bursts into tears. There is no instance, I believe, either in poetry or real life, of *sorrow* smiling in anguish. In *pain* indeed the case is different; the suffering Indian having been known to smile in the midst of torture.—But, however this may be, the sculptor and the painter are confined to one point of time, and cannot exhibit successive movements in the countenance.

P. 218.—*are born great.*] After Mr. Stevens.—Mr. Rowe made this necessary emendation.

P. 228. *After the last enchantment you did hear,*] Add to my note, after the words, "antient books." See the last line of *King Richard III.* quarto, 1613:

"That she may long live *beare*, God say amen."

Again, in *The Tempest*, folio, 1623, p. 3. l. 10. "*Heare*, cease more questions." Again, in a letter describing the last sickness of Robert, Earl of Salisbury,—Peck's *Desiderata Curiosa*, vol. I. p. 205: "—to my utmost knowledge, *beare* is nothing but simple truth and verity."

P. 253. Note 7.] The word introduced by Sir Thomas Hanmer is found in the last act of this play:

"And made the most notorious *geek* and gull,

"That e'er invention play'd on."

THE WINTER'S TALE,

P. 297. *And clap thyself my love.*] Add to my note.—Again, in our author's *King John*:

"No longer than we well could wash our hands,

"To *clap* this royal bargain up of peace."

P. 302

Mr. Hanmer's period discharged such matters from his mind; he probably blanked in his M. intending to fill them up, when he should have given the necessary information; and afterwards forgot them. The whole passage therefore should, I think, be printed thus: "Every—living wether—"

P. 302. *An ornament of dress.*] The old copy has—*An ornament of*
loc. This was the common language of the time. The passage has
therefore been corrected in the wrong place. It should be—“*An ornament*
of dress”

P. 309. *Why he, that wears her like her medal,*] Add at the beginning of
my note. It should be remembered, that it was customary for *gentlemen*, in
our author's time, to wear jewels appended to a ribbon round the neck. So
in *HONOUR IN PERFECTION, or a treatise in commendation of Henry Earle*
of Oxforde, Henrie Earle of Southampton, &c. 4to. 1624, p. 18.—“he hath
hung about the neck of his noble kinsman, Sir Horace Vere, like a rich
jewel.”—The Knights of the Garter wore the George in this manner till
the time of Charles I. I suspect &c.

P. 316. ——— *and thy places shall*
Still neighbour mine:] Perhaps Shakspeare wrote—“*And thy places*
shall &c. *Thou shalt be my conductor, and we will both pursue the same*
path.—The old reading however may mean—wherever thou art, I will
still be near thee.

P. 325. *Than when I feel,*] The old copy reads—*Then when I feel,*
&c. I am aware, *than* was formerly spelt *then*; but here perhaps the latter
word was intended.

Ibid. *That will be damn'd for it; would I knew the villain,*
I would land-damn him:] I am persuaded that this is a corruption,
and that the printer caught the word *damn* from the preceding line.—What
the poet's word was, it is difficult to conjecture; but the sentiment was
probably similar to that in *Othello*:

“O heaven, that such companions thou'dst unfold, &c.”
Perhaps we should read—*land-dam*; i. e. kill him; bury him in earth,
&c. in *King John*:

“His ears are stopp'd with dust; he's dead.”

Again, *ibid*:

“And stop this gap of breath with fullsome dust.”

Again, in *Kendal's Flowers of Epigrams*, 1577:

“The corps clapt fast in clotted claye,

“That here engrav'd doth lie——”

P. 331. *I do believe it. &c.*] I would rather regulate these lines thus:
Keep. I do believe it.

Paul. Do not you fear, upon

Mine honour, I will stand 'twixt you and danger.

P. 333. *Lo you now.*] The old copy has “*La! you now.*” There is
surely no need of change.

P. 368. ——— *Every eleven weather tods; every tod yields pound and odd shil-*
ling.] This passage appears to me unintelligible from a variety of mistakes.
In the first place, no reason can, I believe, be assigned for the clown's
choosing so singular a number as *eleven* to form his calculation upon, in esti-
mating the value of fifteen hundred fleeces. It is much more probable
that, like Justice Shallow, he should have counted his wethers by the *score*.
In the only ancient copy of this play there is no appearance of elision, the
word being printed thus, with a capital letter;—*Every Leaven weather* &c.
I suppose that Shakspeare wrote—“*Every—living wether* &c.” the only
profit that arises from sheep while they are *living*, being their fleeces.

The other error seems to have arisen from our author's not having made
the proper calculation. In his “*fallad days*” (his father being a dealer in
wool) he was perhaps not unacquainted with this subject; but having at a
sub-

Not recollecting this passage, I had conjectured that Shakspeare wrote—
“*and we are mock'd with art;*” but, I now believe, the text is right.

the same period discharged such matters from his mind, he probably blanks in his MS. intending to fill them up, when he should have given the necessary information; and afterwards forgot them. The whole passage therefore should, I think, be printed thus: "Every—living wether—
toss; every tod yields—pound and odd shilling; fifteen hundred shorn
&c."

P. 382. *They call him Doricles; and he boasts himself*] The old copy reads—"and boasts." I suppose our author wrote

They call him Doricles; 'a boasts himself &c.

P. 385.—*points, more than all the lawyers in Bohemia can learnedly bandie*. The points that afford Antolycus a subject for this quibble, were laces with metal tags to them. *Aiguillettes*, Fr.

P. 393. Note ³.] Cervantes in the preface to his plays mentions, that in the time of an early Spanish writer, Lope de Rueda, "all the furniture and utensils of the actors consisted of four shepherds' jerkins, made of the skins of sheep with the wool on, and adorned with gilt leather trimming, four beards and periwigs, and four pastoral crooks;—little more or less. Probably the same kind of shepherd's jerkin was used in our author's theatre.

P. 396.—*dispute his own estate?*] These words, I believe, only mean—
"Can he maintain his right to his own property?"

P. 398. *I was about to speak, and tell him plainly;
The self same sun, that shines upon his court,
Hides not his visage from our cottage, but
Looks on both alike.*] So, in *NOSCE TEIPSUM*, a poem by Sir John Davies, 1599:

"Thou, like the sunne, dost with indifferent ray,
" Into the palace and the cottage shine."

P. 400. *And, most opportune to our need,*] The old copy has—*her need*. This necessary emendation was made, I believe, by Mr. Pope.

P. 417. *Had she such power,*
She had just such cause.] Such cause as what? There is nothing in which this word can be referred. It was, I have no doubt, inserted here inadvertently, by the compositor's eye glancing on the preceding line. Both the sense and metre would be improved by the omission of it.

P. 425. Note ⁵.] After Mr. Steevens. *Frost-bitten* is, I believe, yet a common phrase. *Weather-bitten*, however, could hardly be the true reading in this sense; for the similitude consists in the resemblance between the old man's tears and the flowing of the conduit. To suppose it *frost-bitten* therefore, destroys the image.

Ibid. *I never heard of such another encounter, which lames report to follow it, and undoes description to do it.*] We have the same sentiment in the *Tempest*:

"For thou wilt find, she will *oustrip* all praise,
" And make it *halt* behind her."

Again, in our author's 103d Sonnet:

"——— a face
" That *overgoes* my blunt invention quire,
" Dulling my lines, and doing me disgrace."

P. 434. *as we are mock'd with art.*] *As* is used by our author here, and in some other places, for "as if." Thus in *Cymbeline*:

"He spake of her, as Dian had hot dreams,
" And she alone were cut."

Not recollecting this passage, I had conjectured that Shakespeare wrote—
and we are mock'd with art; but, I now believe, the text is right.

M A C B E T H.

There was a Dialogue concerning witches by George Giffard, published 1603. I have never seen it. Query, was our author indebted to it?

P. 446. *And fortune, on his damned quarrel smiling,*] Add to my note. Again, in this play of *Macbeth*:

“——and the chance, of goodness,

“Be like our warranted quarrel.”

Here we have *warranted quarrel*, the exact opposite of *damned quarrel*, as the text is now regulated.

Lord Bacon, in his *Essays*, uses the word in the same sense: “Wives the young men’s mistresses, companions for middle age, and old men’s nurses; so as a man may have a *quarrel* to marry, when he will.”

P. 451. *So should he look, &c.*] Add to my note, after the words, “And your prologue seem to say.”—Again, in *Cymbeline*:

“There’s business in these faces.”

P. 467.——*why do I yield to that suggestion*] *Suggestion is temptation*, in *King Richard II.*

“——what serpent hath *suggested* thee,

“To make the second fall of curied man?”

P. 471. *Safe toward your love and honour.*] The following passage in *Pipid’s Revenge*, a Comedy by B. and Fletcher, adds some support to Sir William Blackstone’s emendation:

“I’ll speak it freely, always my obedience

“And love preserved unto the prince.”

P. 472.——*My plenteous joys,*] Add to my note. We meet the same sentiment again in the *Winter’s Tale*. “It seem’d sorrow wept to take leave of joy, for their joy waded in tears.”

P. 475. *After Note 1.*] I do not agree with Dr Warburton, that Shakespeare meant to say, that fate and metaphysical aid seem to have crowned Macbeth.—Lady Macbeth, I think, means to animate her husband to the attainment of “the golden round,” with which fate and supernatural agency seemed to intend to have him crowned, on a future day. So, in *Well that ends Well*:

“Our dearest friend

“Prejudicates the business, and would seem

“To have us make denial.”

There is, in my opinion, a material difference between—“To have him crown’d”—and “To have crown’d him,” of which Dr. Warburton does not appear to have been aware.

Metaphysical in our author’s time seems to have had no other meaning than *supernatural*. In the *English Dictionary* by H. C. 1655, *Metaphysics* is thus explained: “supernatural arts.”

P. 476. *Stop up the access and passage to remorse;*] It should be remembered, that Lady Macbeth is not here deprecating the horrors of conscience, consequent on criminal actions, but wishing that she might not be prevented from the commission of the intended murder by *tenderness* of nature. *Remorse*, in all our ancient English writers, is *pity*. So, in *King John*:

“And

"And he, long-traded in, makes it seem

"Like rivers of remorse and innocence."

Ibid.—*nor keep peace between*

The effect, and it!] Add to my note.—The old reading (*peace*) I have since observed, is confirmed by the following passage in *King John*, in which a corresponding imagery may be traced:

"Nay, in the body of this fleshly land,

"This kingdom, this confine of blood and breath,

"Hostility and civil tumult reigns

"Between my conscience and my cousin's death."

P. 478. *That my keen knife]* Instead of the present conclusion of my note, substitute the following:

But *blanket* was without doubt the poet's word, and perhaps was suggested to him by the coarse woollen curtain of his own theatre, through which probably, while the house was yet but half-lighted, he had himself often peeped.—In the third part of *King Henry VI.* we have—"night's coverture."

P. 485. *We'd jump the life to come.]* I suppose the meaning to be—We would over leap, we would make no account of the life to come. So Autolycus in *The Winter's Tale*: "For the life to come, I sleep out the thought of it." Again, in *Cymbeline*: "Your death has eyes in his head then:—You must either be directed by some that take upon them to know,—or jump the *after enquiry* on your own peril."

P. 486. ——— *like a naked new-born babe,*

Striding the blast, or heaven's cherubin hors'd

Upon the sightless couriers of the air.] So, in our author's 5th Sonnet:

"Then should I spur, though mounted on the wind."

P. 492. *Their candles are all out.]* Again, in our author's 21st Sonnet:

"As those gold candles fix'd in heaven's air."

P. 495. *Add at the beginning of my Note^o.]* Mr. Warner was certainly mistaken. Old Ben was sufficiently envious, and unfriendly to our author; but no ridicule could have been aimed in the *Poetaster*, which was printed in 1602, at this play, which was not produced till after the accession of King James. Decker was the poet sneered at for using the word *clutch*. This word, though reprobated by Jonson, was used by other writers beside Decker and our author. So, in *Antonio's Revenge*, by Marston, &c.

P. 497. Note 4.] So afterwards:

"——— a hideous trumpet calls to parley

"The sleepers of the house."

P. 498. *With Tarquin's ravishing strides—]* Add to my note.—After all, perhaps *slides* may be the true reading. At least, the following passage in Marlowe's translation of Ovid's ELEGIES, 8vo. no date, seems to support it:

"I saw when forth a tired lover went,

"His *side* past service, and his courage spent."

Vidi, cum toribus lassus prodiret amator,

Invalidum referens, emeritumque *latus*.

Again, in Martial:

Tu tenebris gaudes; me ludere, resse lucerna,

Et juvat admissa rumpere luce *latus*.

I believe, however, a line has been lost after the words "stealthy pace." Our author did not, I imagine, mean to make the murderer a ravisher like *Tarquin*. In the parallel passage in *The Rape of Lucrece*, they are distinguished persons:

"While LUST and MURDER wake to stain and kill."

Per

Perhaps the line which I suppose to have been lost, was of this import:
 ———— and wither'd MURDER

Alarm'd by his centinel, the wolf,
 Whose howl's his watch, thus with his stealthy pace
Enters the portal; while night-waking LUST,
 With Tarquin's ravishing strides, towards his design
 Moves like a ghost.

There is reason to believe that many of the difficulties in Shakspeare's plays arise from lines and half-lines having been omitted, by the compositor's eye passing hastily over them. Of this kind of negligence there is a remarkable instance in the present play, as printed in the folio, 1632, where the following passage is thus exhibited:

" ———— that we but teach
 " Bloody instructions, which, being taught, return
 " *To plague the ingredience of our poison'd chalice*
 " *To our own lips.*"

If this mistake had happened in the first copy, and had been continued in the subsequent impressions, what diligence or sagacity could have repaired the passage to sense?

In the folio, 1623, it is right, except that the word *ingredients* is there so mis spelt:

" ———— which, being taught, return
 " To plague the inventor. *This even-banded justice*
 " *Commends the ingredience of our poison'd chalice*
 " *To our own lips.*"

P. 500. Note 1.] Dryden's well-known line, which exposed him to so much ridicule,

" What *horrid silence* does invade my ear?"

shows, that he had the same opinion of silence as our poet.

P. 505. *Making the green one, red.*] Add to my note, — There is a quaintness in this passage, according to the modern regulation, — "Making the green, one red," — that does not sound to my ears either like the quaintness of Shakspeare, or the language of the time. Our author, I am persuaded, would have written, "Making the green *sea*, red," if he had not used that word in the preceding line, which forced him to employ another word here. So, in the *Tempest*:

" And 'twixt the *green sea* and the azur'd vault
 " Set roaring war."

P. 506. *Wake, Duncan, with thy knocking!*] Surely we should read — with *this* knocking. The pronouns in our author's time were always abbreviated in Mss. which has been the source of many errors in his plays.

P. 511. Note 1.] The subsequent hemistich — "What's the business?" — which completes the metre of the preceding line, without the words "Ring the bell," affords, in my opinion, a strong presumptive proof that these words were only a marginal direction. It should be remembered that all the stage directions were formerly couched in imperative terms: — "Draw a knife;" "—Play musick;" "—Ring the bell; &c."

P. 514. ———— *Their daggers*

Unmannerly breech'd with gore:] The following lines in *King Henry VI.* P. III. may perhaps, after all, form the best comment on these controverted words:

" And full as oft came Edward to my side,
 " With purple faulchion, *painted to the hilt*
 " *In blood of those that had encounter'd him.*"

have forgotten to account for the attendants of Duncan being furnished with these unmannerly daggers. The fact is, that in our author's time a dagger was a common weapon, and was usually carried by servants, suspended at their backs. So, in *Romeo and Juliet*: "Then I will lay the serving creature's dagger on your pate."

P. 521. ———— *but we'll take to-morrow.*] I believe, our author wrote
" ———— *but we'll talk* (in his time spelt *talke*) *to-morrow.*"

So, before :

" ———— *at more time,*

" The interim having weigh'd it, let us *speak*

" Our free hearts each to other."

Again:

" We'd spend it in some words upon that business,

" If you would grant the time."

Again, in a subsequent scene between Macbeth and the assassins :

" Was it not yesterday we *spoke* together ?"

Had Shakspeare written *take*, he would surely have said—" but we'll take 't to-morrow."

P. 523. *My genius is rebuk'd*, as it is said,

Mark An'ony's was by Cæsar's.] Our author having alluded to this circumstance in *Antony and Cleopatra*, there is little reason to suspect any interpolation here :

" Thy dæmon, that's, thy spirit which keeps thee, is

" Noble, courageous, high, unmatchable,

" Where Cæsar's is not ; but *near him thy angel*

" *Becomes a fear, as being o'erpower'd.*"

P. 525. ———— *past in probation with you ;*

How you were borne in hand, &c.] i. e. *past in proving to you, how you were, &c.* So, in *Othello* :

" ———— *so prove it,*

" That the *probation* bear no hinge or loop

" To hang a doubt on."

A comma therefore should seem more proper than a semicolon at the end of this line.—*To bear in hand, &c.* as in the former note.

P. 543. Note 9. *After Mr. Steevens.*] I have no doubt that "*inbibit thee*,"—is the true reading. In *All's Well that ends Well*, we find in the second and all the subsequent folios—" which is the most *inhabited* sin of the canon,"—instead of *inbibited*.

P. 570. *To do worse to you were fell cruelty.*] After Dr. Johnson.—Mr. Edwards explains these words differently. "*To do worse to you* (says he) signifies—to fright you more, by relating all the circumstances of your danger ; which would detain you so long that you could not avoid it."

Ibid. Note 4.] Mr. Steevens's emendation ought surely to be received into the text. We have had already in this play *hair* instead of *air*. These two words, and the word *ear*, were all, I believe, in the time of our author, pronounced alike. See a note on VENUS AND ADONIS, p. 411. note 1. and p. 456. note 5. edit. 1780, octavo.

Hair was formerly written *beare*. Hence the mistake. So in Ives's SELECT PAPERS, chiefly relating to English Antiquities, No. 3. P. 133 :
" ———— *and in her beare a circlet of golde richely garnished*"

P. 577. Note 9.] *Summer-seeming* is, I believe, the true reading. In Donne's poems, we meet with "*winter-seeming*."

P. 587. *Ay, but their sense is shut.*] The old copy has—*are shut* ; and so the author certainly wrote, though it sounds so harshly to our ears as not to deserve to be restored. Thus, in his 114th Sonnet :

—my adder's *sense*

"To cricket and to censure stopped are."

P. 598. Note 1.] Surely there can be little doubt that the word *given* was caught by the printer's eye glancing on the subsequent line; and I think as little, that we ought to read either *gone*, *got*, or *gain'd*; any of which will serve equally well.

P. 599. —my *senses* would have cool'd

To bear a night's brack;] The blood is sometimes said to be *ebilled*; but I do not recollect any other instance in which this phrase is applied to the *senses*. Perhaps our author wrote—'coil'd. My senses would have shrunk back; died within me. So in the second scene of the present act:

" —Who then shall blame

" His pester'd *senses* to recoil and start?"

P. 606. —Either thou, *Macbeth*,

Or else my sword, &c.] I suspect an intermediate line has been lost; perhaps of this import:

—Either thou, *Macbeth*,

Advance, and bravely meet an injur'd foe,

Or else my sword, with an unbatter'd edge,

I sheathe again undeeded.

P. 608. We'll have thee, as our rarer monsters are,

Painted upon a pole;] That is, on cloth suspended on a pole.

V O L U M E V.

K I N G J O H N.

P. 39. *A greater power than ye* &c.] Add to my note, after the word *sent*. The following passage in our author's *Rape of Lucrece* strongly, in my opinion, confirms his conjecture:

"So shall these *slaves* [the *passions* of lust, dishonour, shame, &c.] be *kings*, and thou their slave."

Again, in *King Lear*:

" —It seems she was a queen

" Over her *passion*, which, rebel-like,

" Sought to be *king* o'er her."

P. 44. *Left zeal, now melted*, —] Add to my note.—We again meet with the same thought in *King Henry VIII*:

" —This makes bold mouths;

" Tongues spit their duties out, and cold hearts freeze

" *Allegiance* in them."

P. 50. *For I am sick, and capable of fears*;] i. e. I have a strong *sensibility*; I am tremblingly alive to apprehension. So, in *Hamlet*:

"Preaching to stones would make them *capable*."

P. 51. *Ugly, and stand'rous to thy mother's womb*,

Full of unpleasing blots,] So, in our author's *Rape of Lucrece*,

594:

"The blemish that will never be forgot,

"Worse than a slavish wipe, or birth-hour's blot."

P. 52. ——— *here I and sorrows sit*] Add to my note.—Marlowe has before our author introduced the same personage in his *Edward II*:

“While I am lodg’d within this cave of Care,

“Where *Sorrow* at my elbow still attends.”

P. 55. *You have beguil’d me with a counterfeit,*
Resembling majesty;] i. e. a false coin.—A counterfeit formerly meant also a portrait.—A representation of the king being usually impressed on his coin; the word seems to be here used equivocally.

P. 71. *Sound on*—] Add to my note. The same mistake has happened again in *Coriolanus*, edit. 1623:

“—————This double worship,

“Where *on* past does disdain with cause, the other

“Insult without all reason.”

Again, in *Cymbeline*, *ibid.* p. 380:

“—————Perchance he spoke not,

“But like a full-acorn’d boare, a Jarmen *on*, &c.”

P. 72. ——— *using conceit alone*,] *Conceit* here as in many other places signifies *conception*, thought. So, in *King Richard III*:

“There’s some *conceit* or other likes him well,

“When that he bids good-morrow with such spirit.”

P. 121. *And your supplies*,—] The old copy has *supply*. There is no need of change. The poet has already used the word as a noun of multitude:

“—————for the great supply

“Are wreck’d three nights ago on Goodwin sands.”

P. 124. *With many legions of strange fantasies,*
Which in their throng and press to that last hold
Confound themselves.] So, in our author’s *Rape of Lucrece*:

“Much like a *press* of people at a door,

“*Throng* his inventions, which shall go before.”

Again, in *King Henry VIII*:

“—————which forc’d such way,

“That many maz’d *considerings* did *throng*,

“And *press* in, with this caution.”

K I N G R I C H A R D I I.

P. 148. *With that dear blood which it hath fostered*;] The quartos read:

“With that dear blood *which* it hath *be:n* foster’d.”

I believe the author wrote,

With that dear blood *with* which it hath been foster’d.

P. 190. ——— *else, if heaven would,*

And we would not heaven’s offer, we refuse

The proffer’d means—] I would rather point thus:

————— *else if heaven would,*

And we would not, heaven’s offer we refuse,

The proffer’d means of succour and redress.

P. 210. *How dares thy harsh tongue*—] The old copies read—“Thy harsh rude tongue.” The passage, I believe, ought to be regulated differently:

That tell black tidings.

Qu. Oh, I am press’d to death,

Through want of speaking!—Thou, old Adam’s likeness,

Set to dress this garden, how dares

Thy harsh rude tongue stand this unpleasant news?

Our author has again the same expression in *Hamlet*:

"What have I done that thou dar'st wag thy tongue,

"In noise so rude against me?"

Perhaps a word or two has been lost. We might read—"Set to dress out this garden, say, how dares &c." It is always safer to add than to omit.

P. 212. *I heard you say, you rather had refuse—*] I see no reason for departing from the old copies, which read

I heard you say *that* you had rather refuse—.

P. 229. *To take on me to keep, and kill thy heart.*] So, in our author's *Venus and Adonis*:

"—— they have murder'd this poor heart of mine."

P. 235. *My liege, beware;*] From the defect of the metre I suspect that the word *beware* has been accidentally omitted at the end of the line:

My liege, beware; look to thyself; beware;

Thou hast a traitor in the presence there.

P. 244. *This musick mads me; let it sound no more;*] So, in our author's *Rape of Lucrece*:

"The little birds that tune their morning throats,

"Make her moans mad with their sweet melody."

FIRST PART OF KING HENRY IV.

P. 252. *No more the thirsty entrance—*] Add to my note.—See also Skelton's translation of *DON QUIXOTE*, vol. i. p. 296, edit. 1612: "The audients of her sad storie felt great motions, &c."

Daub, the ancient reading, which Mr. Steevens has very properly restored, is strongly confirmed by a passage in *King Richard II.* where we again meet with the image presented here:

"For that our kingdom's earth should not be soil'd

"With that dear blood, with which it hath been foster'd."

P. 266. Note ².] After Mr. Steevens.—Again, more appositely, in Taylor's *Pennylesse Pilgrimage*, quarto, 1618:—"my body being tired with travel, and my mind attired with moody, muddy, *Moore-ditch, melancholy.*"

P. 273. *Yet herein will I imitate the sun;*

Who doth permit the base contagious clouds

To smother up his beauty from the world,

That, when he please again to be himself,

Being wanted, he may be more wonder'd at,

By breaking through the foul and ugly mists

Of vapours, that did seem to strangle him.] So, in our author's 33d

Sonnet:

"Full many a glorious morning have I seen

"Flatter the mountain tops with sovereign eye,—

"Anon permit the basest clouds to ride

"With ugly rack on his celestial face."

Ibid. *If all the year were playing holidays,*

To sport would be as tedious as to work;

But when thy feldom come, they wish'd for come,] So, in our author's

32d Sonnet;

"There—

- " Therefore are *staffs* so *valiant* and so *rare*,
 " Since *seldom* coming, in the long year *far*,
 " Like *stones* of worth they thinly placed are,
 " Or captain jewels in the carcanet."

P. 294. — [*the turkies in my pinniers are quite starved.*] Here is a slight anachronism. Turkeys were not brought into England till the time of King Henry VIII.

P. 341. *That roasted Manningtree Ox*—] Add to my note.—Again, in *A Strappado for the Devil*, by R. Braithwaite, 1614:

- " If mother Redcap chance to have an *ox*
 " Roasted all whole, O, how you'll flie to it,
 " Like widgeons, or like wildgeese, in full flocke,
 " That for his pennie each may have a bit."

P. 359. [*'Tis the next way to turn tailor, or be red-breast teacher.*] Add to my note. Surely there is no connection between the two members of this sentence. The plain meaning is, that he who makes a common practice of singing, reduces himself to the condition *either* of a tailor, *or* a teacher of musick to birds. That *tailors* were remarkable for *singing* in our author's time, he has himself informed us elsewhere. " Do you make an *atehouse* of my lady's house, (says Malvolio in *Twelfth Night*;) that ye squeak out your *coziers' catches*, without any mitigation or remorse of voice?"

P. 362. *That I did pluck allegiance from men's hearts.*] Add to my note. In another place in the same play, we meet with the phrase used here:

- " ——— Then here upon my knees
 " I pluck allegiance from her."

Ibid. ——— *rash bavin coits*,

Soon kindled, and soon burnt:] In Shakspeare's time *bavin* was used for *kindling* fires. See Florio's *SECOND FRUTES*, quarto, 1591, ch. I: " There is no fire.—Make a little blaze with a *bavin*."

P. 380. Note 5.] In further support of Dr. Johnson's emendation it may be observed, that *Poins* suits the metre of the line, which would be destroyed by a word of two syllables.

P. 424. *And since this business so fair is done,*] *Business*, it should be remembered, is here used as a trisyllable.

SECOND PART OF KING HENRY IV.

P. 437. *I, from the orient to the drooping west,*] A passage in *Macbeth* will best explain the force of this epithet:

- " Good things of day begin to *droop* and drowse,
 " And night's black agents to their preys do rouse."

P. 443. — [*devour the way*,] After Sir William Blackstone's note.—The line quoted by Sir William Blackstone is in *NEMESIAN*:

- " ——— *larumque fuga consumere campum.*"

P. 481. ——— [*through a red lattice*,] i. e. from an alehouse window. So, in the *Merry Wives of Windsor*: " ——— your bold-beating oaths, your *red-lattice* phrases, &c." See the note there.

P. 489. *He was the mark and glass, copy and book,*

That fashioned others.] So, in our author's *Rape of Lucretia*:

"For princes are the *glass*, the school, the book,
"Where subjects' eyes do learn, do read, do look."

P. 517. *O heaven! that one might read the book of fate,
And see the revolution of the times
Make mountains level, and the continent
(Weary of solid firmness) melt itself
Into the sea! and, other times, to see &c.]* So, in our author's 64th

Sonnet:

"When I have seen the hungry ocean gain
"Advantage on the kingdom of the shore,
"And the firm soil win of the watry main,
"Increasing store with loss, and loss with store;
"When I have seen such interchange of state, &c."

P. 541. Note 4.] *Bloody* is certainly the true reading.—In the *Merry Wives of Windsor* we have—"Lust is but a bloody fire."

P. 546.—*To build a grief on:*] i. e. a grievance.

P. 549. Note 6.] After Mr. Steevens.—Perhaps rightly; as our conditions shall stand upon, shall make the foundation of the treaty. A Latin sense. So, in *Pericles, Prince of Tyre*, 1609:

"Then welcome peace, if he on peace consist."

P. 563. *He bath a tear for pity, and a hand
Open as day for melting charity;
Yet notwithstanding, being incens'd, he's flint;
As humorous as winter, and as sudden
As flaws concealed in the spring of day.]* So, in our author's *Le-*

ver's Complaint:

"His qualities were beauteous as his form,
"For maiden-tongued he was, and thereof free;
"Yet, if men moved him, was he such a storm
"As oft 'twixt May and April is to see,
"When winds breathe sweet, unruly though they be."

P. 587. *Brothers, you mix your sadness with some fear;
This is the English, not the Turkish court:
Not Amurath an Amurath succeeds,*

But Harry Harry:] Amurath the third (the sixth Emperor of the Turks) died on January the 18th, 1595-6. The people being generally disaffected to Mahomet, his eldest son, and inclined to Amurath, one of his younger children, the Emperor's death was concealed for ten days by the Janizaries, till Mahomet came from Amasia to Constantinople. On his arrival he was saluted Emperor, by the great Bassas, and others his favourers; "which done, (says Knolles) he presently after caused all his brethren to be invited to a solemn feast in the court; whereunto they, yet ignorant of their father's death, came cheerfully, as men fearing no harm; but, being come, were there all most miserably strangled." It is highly probable that Shakspeare here alludes to this transaction; which was pointed out to me by the Revd. Dr. Farmer.

This circumstance, therefore, may fix the date of this play subsequently to the beginning of the year 1596;—and perhaps it was written while this act was yet recent.

P. 593. *We will eat a last year's pippin of my own grafting, with a dish of carraways, and so forth:]* Carraways undoubtedly mean here comfits, which, at the time this play was written, constantly made part of the desert. In John Florio's Italian and English Dialogues, which he calls *Second Fruits*, quanto,

quarto, 1591, after a dinner has been described, the attendant is desired to bring in "apples, pears, chestnuts, &c. a box of marmalade, some biskets, and carawaines, with other comfects."

P. 599. *Not the ill wind which blows no man good.*] The old copy read "—which blows no man to good." The word *to* was misplaced, but should not be rejected, for it completes the metre, and Pistol delights in talking in verse. I would therefore read

"Not the ill wind which blows *to* no man good."

P. 604. *Add to my part of Note 4.*] Again, in *SKIALETHEIA, or a shadow of truth in certain Epigrammes and Satires, 1598*:

"—— my muse

"—— keeps decorum to the times;

"To women's loose gowns suiting her loose rhimes."

P. 614. — *where, for any thing I know, Falstaff shall die of a sweat, unless he be already killed with your hard opinions; for Oldcastle died a martyr, and this is not the man.*] I do not believe that there is any allusion here to the old play of *King Henry V.* in which there is a character called Sir John Oldcastle. Shakspeare, I think, meant only to say, that "Falstaff may perhaps die of his debaucheries in France," (having mentioned Falstaff's death, he then with his usual licence uses the word in a metaphorical sense, adding, "—unless he be already killed by the hard and unjust opinions" of those who imagined the Knight's character was intended as a ridicule on Sir John Oldcastle, the good Lord Cobham. This our author disclaims; reminding the audience, that there can be no ground for such a supposition. I call them (says he) *hard and unjust opinions*, "for Oldcastle was no debauchee, but a protestant martyr, and our Falstaff is not the man;" i. e. has no allusion whatsoever to him.

Shakspeare seems to have been hurt at some report that his inimitable character (like the despicable buffoon of the old play already mentioned, whose dress and figure resembled that of Falstaff;—see a note on *King Henry IV.* P. I. p. 263,) was meant to throw an imputation on the memory of Lord Cobham; which in the reign of so zealous a friend to the Protestant cause as Elizabeth, would not have been easily pardoned either at court, or by the people in general.

V O L U M E VI.

K I N G H E N R Y V.

P 26. *Delivering o'er to executors, pale*

The lazy yawning drone.] *Executors* is here used for *executioners*.

P. 94. — *the dull elements of earth and water never appear in him,*] So in our author's 44th Sonnet:

"—so much of earth and water wrought,

"I must attend time's leisure with my moan."

P. 134. *After Throband's Note 1.*] I rather think, the word omitted in the first folio, at the press, was *fight*, or *arms*:

Let us die in *fight*: once more back again, &c.

So, in *Macbeth*: "At least we'll die with harness on our backs."

The quarto reads

A plague of order!—once more to the field,
And he, &c.

The second, and all the subsequent folios,

Let us fly in once more back again.

P. 150. *Heave him away upon your winged thoughts*

Athwart the sea;] So, in *Pericles, Prince of Tyre*, 1609:

"———Pericles

"Is now again thwarting the wayward seas."

FIRST PART OF KING HENRY VI.

P. 189. *Glory is like a circle in the water,*

Which never ceaseth to enlarge itself,

Till, by broad spreading, it disperse to nought.] So, in *Nozze*

TEIPSWM, a poem by Sir John Davies, 1599:

"As when a stone is into water cast,

"One circle doth another circle make,

"Till the last circle reach the bank at last."

See also Statius, lib. 13. v. 24.

THIRD PART OF KING HENRY VI.

P. 454. *Would'st have me weep? why now, thou hast thy will:*

For raging wind blows up incessant showers,

And, when the rage allays, the rain begins.] So, in our author's

Rape of Lucrece:

"This windy tempest till it blows up rain,

"Held back his sorrow's tide, to make it more;

"At last it rains, and busy winds give o'er."

P. 479. *Thereby to see the minutes how they run;*

How many make the hour full-complete,] So, in our author's

Rape of Lucrece:

"Stuff up his lust, as minutes fill up hours."

P. 482. *And hath bereft thee of thy life too late!]* Too late, without doubt, means too recently. The same quaint expression is found in our author's

Rape of Lucrece:

"O, quoth Lucretius, I did give that life,

"Which she too early and too late hath spill'd."

Here late clearly means lately.

P. 548. *With tearful eyes add water to the sea,*

And give more strength to that which hath too much;] So, in

our author's *Lover's Complaint*:

"Upon whose weeping margent she was set,

"Like usury, applying wet to wet."

Again, in *As you Like It*:

"———Thou mak'st a testament

"As worldlings do, giving the sum of more

"To that which hath too much."

VOLUME VII.

KING RICHARD III.

P. 18. Note⁴.] So, in our author's *Venus and Adonis*:

"For I have heard it [love] is a life in death,"

"That laughs, and weeps, and all but with a breath."

P. 56. *But now, two mirrors of his princely semblance*

Are crack'd in pieces by malignant death;] So, in our author's

Rape of Lucrece:

"Poor broken glass, I often did behold

"In thy sweet semblance my old age new born;

"But now, that fair fresh mirror, dim and old,

"Shows me a bare-boned death by time out-worn."

Again, in his 3d Sonnet:

"Thou art thy mother's glass, &c."

P. 65. *The tyger now hath seiz'd the gentle hind;*] So, in our author's *Rape of Lucrece*:

"——While she, the picture of pure piety,

"Like a white hind under the gype's sharp claws——."

P. 73. Note¹.] Dr. Warburton is certainly right. "Too late" is again used in the sense of *too recently*, in our author's *Rape of Lucrece*:

"——I did give that life,

"Which she too early, and too late hath spill'd."

P. 86. *There's some conceit or other likes him well,*

When he doth bid good morrow with such spirit.] Conceit is thought.

So, in *Pericles, Prince of Tyre*, 1609:

"Here is a thing, too young for such a place,

"Who, if it had conceit, would die."

P. 106. *And each hour's joy wreck'd with a week of teen.*] So, in *Pericles, Prince of Tyre*, 1609:

"Where's hourly trouble for a minute's ease."

P. 148. ———and mortal staring war.] I suspect the poet wrote—*mortal-scaring war*.

P. 150. Note³.] The account given by Hall in his *CHRONICLE*, of Richard's dream, the night before the battle of Bosworth, (which is translated literally from Polydore Vergil), is as follows: "The same went, that he had, the same night, a dreadful and a terrible dreame; for it seemed to hym beyng allepe, that he saw diverse ymages lyke terrible dewelles, whyche puled and haled hym, not sufferynge hym to take any quyet or reste."

KING HENRY VIII.

P. 186. *O, many*

Have broke their backs with laying manors on them,

For this great journey.] We meet with a similar expression in

Marlowe's *Edward II.* 1598:

While

"While soldiers mutiny for want of pay,

"He wears a lord's revenue on his back."

P. 211. *Should find a running banquet ere they rested.*] Add to my note, The following passage in Habington's HISTORY OF KING EDWARD IV, which I have met with since I wrote the above, makes me doubt concerning the propriety of the explication given of this phrase. It seems to have only meant a *baſty* banquet. "Queen Margaret and Prince Edward, (ſays the hiſtorian) though by the Earle recalled, found their fate and the winds ſo adverſe, that they could not land in England, to taſte this *running banquet* to which Fortune had invited them." The *baſty banquet*, that was in Lord Sands's thoughts, is too obvious to require explanation.

P. 233. Note 6.] Might we read—You'd venture an *empalling*; i. e. being inveſted with the *pall* or robes of ſtate? The word occurs in the old tragedy of *King Edward III.* 1596:

"As with this armour I *impall* thy breaſt—."

And, in *Macbeth*, the verb *to pall* is uſed in the ſenſe of *to enrobe*:

"And *pall* thee in the dunneſt ſmoke of hell."

P. 272. *This is the ſtate of man; To-day he puts forth
The tender leaves of hope, &c.*] So, in our author's 25th Sonnet:

"Great *princes' favourites* their fair *leaves* ſpread,

"But as the marigold in the ſun's eye,

"And in themſelves their pride lies buried,

"For at a frown they in their glory die."

P. 273. Note 4.] If by *ruin* we underſtand *diſpleaſure*, producing the downfall and ruin of him on whom it lights, the old reading (*their*) may ſtand.

P. 277. Note 8.] Antonio Perez, the favourite of Philip the Second of Spain, made the ſame pathetick complaint: "*Mon zele etoit ſi grand vers ces benignes puiſſances [la cour de Turin], que ſi j'en euſſe eu autant pour dieu, je ne doute point qu'il ne m'eut deja recompensé de ſon paradis.*"

P. 283. ————*and grew ſo ill,*

He could not ſit his mule.] None of our hiſtorians have obſerved, that Cardinal Wolſey accelerated his own death; yet the fact is aſcertained by the teſtimony of Cavendiſh, his Gentleman-Uſher, who wrote an account of his maſter's life, in the time of Queen Mary: "Maſter Kingſton, ſaith my Lord, I thanke ye for your good newes. And, Sir, hereof aſſure yourſelf, if I were as able and luſty as ever I was to ride, I would go with you poſt; but alas, I am a diſeaſed man, having a fluxe (at which time it was apparent that he had *poiſoned* himſelf): it hath made me very weak." THE NEGOTIATIONS of Thomas Woolſey, &c. quarto, 1641.

P. 287. *Of his own body he was ill,*] So, the Protector ſays of Jane Shore, Hall's CHRONICLE, fol. 16. temp. Ed. V. "She was *naught of her body.*"

P. 306. *In our own natures frail; and capable*

Of our fleſh, &c.] Add to my note, after the word *underſtandings*. ſo, in Marſton's *Scourge of Villanie*, 1599:

"To be perus'd by all the dung-ſcum rabble

"Of thin-brain'd ideots, dull, *uncapable.*"

Again, in *Hamlet*:

"As one *incapable* of her own diſtreſs."

In *King Richard III.* the word *capable* is uſed to denote a perſon of *capac*ity and good ſenſe:

" ———— O, 'tis a pious boy,
 " Bold, quick, ingenious, forward, *capable*."
 Again, in *Love's Labour's Lost*: " If their daughters be *capable*, I will
 put it to them." Again, in *Hamlet*:
 " His form and cause conjoin'd, preaching to stones,
 " Would make them *capable*."

C O R I O L A N U S.

P. 358. *Their very heart of hope.*] The same expression is found in Marlowe's *Lust's Dominion*:

" ———— thy desperate arm
 " Hath almost thrust quite through *the heart of hope*."

P. 380. ———— *our wild dames*
Commit the war of white and damask, in
Their nicely-gawded cheeks, to the wanton spoil
Of Phæbus' burning kisses:] Our author has again the same imagery in his *Venus and Adonis*:

" To note the *fighting conflict* of her hue,
 " How *white* and *red* each other did destroy."

P. 381. *As if that whatsoever God, who leads him,*
Were slyly crept into his human powers,
And gave him graceful posture.] So in our author's 26th Sonnet:

" Till whatsoever star that guides my moving,
 " Points on me *graciously* with fair aspect."

P. 433. *Through our large temples with the shews of peace,*] After Dr. Warburton's note.—I rather think that the transcriber's ear deceived him here as in many other places, and that the poet wrote—" *Strew* our large temples &c." By "*the shews of peace*" I believe were meant the leaves of the olive; with which the temples might be *strewed*, but hardly could be *thronged*.

P. 443. *You have told them home.*] Add to my note.—Such was once my conjecture. But I have since found in some other of our author's plays " *You have spoke home*;" which fully supports the old reading here.

P. 447. — *who twin, as 'twere, in love,*
Unseperable,] The second folio reads—*twine*, which might have been the author's word: at least he has the same thought more than once elsewhere.—So, in *King Henry VIII*:

" ———— how they *clung*
 " In their embracements, as they *grew* together."

Again, in *All's Well that Ends Well*: " I grow to you, and our parting &c." However, in *Othello* we have

" ———— he that is approv'd in this offence,
 " Though he had *twinn'd* with me, both at a birth,
 " Should lose me."

P. 455. — *he might have broil'd and eaten him too.*] The old copy reads—*boil'd*. The change was made by Mr. Pope, or some subsequent editor.

P. 461. ———— *some news is come,*
That turns their countenances.] i. e. that renders their aspect *four*. This allusion to the ascension of milk occurs again in *Timon of Athens*:
 " Has friendship such a faint and milky heart,
 " It *turns* in less than two nights?"

P. 481. ———— *like a dull actor once,*
I have forgot my part, and I am out,
Even to a full disgrace.] So, in our author's 33d Sonnet:
 "As an *unperfect actor* on the stage,
 "Who with his *tear* is *put beside his part*—."

P. 483. *Then let the pebbles on the hungry beach*
Fillop the stars:] The sea may in poetry be called *hungry*, or ea-
 ger to swallow in its gulph the vessels that pass over it: So in *Twelfth Night*:
 "——— mine is all as *hungry* as the sea;—"

but this epithet appears to me not very applicable to the shore. I sus-
 pect that our author wrote—"the *angry* beach," which might have been
 easily confounded by the ear with what has been substituted in its room.
 "The angry beach" is, the "wave-worn" shore "*fretted* with the gusts of
 heaven." So in *the Tempest*: "——the still-*vex'd* Bermoothes." In *King*
Henry VIII. we have—"the *chiding* flood;" and in *King Lear*—"As mad
 as the *vex'd* sea."

P. 484. *Like a great sea-mark, standing every flaw,*
And saving those that eye thee!] So, in our author's 116th Sonnet:
 "O no! it is an *ever-fixed* mark,
 "That looks on tempests, and is never shaken."

P. 492. *Ne'er through an arch so hurry'd the blown tide,*
As the recomforted through the gates.] So, in our author's *Rape*
of Lucrece:

"As through an arch the violent roaring tide
 "Out-runs the eye that doth behold his haste."

Blown in the text is *swell'd*. So, in *Antony and Cleopatra*:

"——— here on her breast
 "There is a vent of blood, and something *blown*."

VOLUME VIII.

JULIUS CÆSAR.

P. 49. *She dreamt to-night she saw my statue,]* The defect of the metre
 in this line, and a redundant syllable in another a little lower, show that
 this passage, like many others, has suffered by the carelessness of the tran-
 scriber. It ought, perhaps, to be regulated thus:

She dreamt to-night she saw my statue, which,
 Like a fountain with a hundred spouts, did run
 Pure blood; and many lusty Romans came
 Smiling, and did bathe their hands in't: and these
 Does she apply for warnings and portents
 Of evils imminent.

P. 58. Note 1.] Mr. Tyrwhitt's very ingenious conjecture is, in my
 opinion, strongly confirmed by our author's having used the verb, to
wrong, in his *Rape of Lucrece*, in the sense in which he is supposed to have
 employed it here, as the passage stood originally:

"Time's glory is ———
 "To *wrong* the wronger, till he render right."

P. 63. *Our arms, in strength of malice, and our hearts
Of brothers' temper, —*] One of the phrases in this passage
which Mr. Steevens has so happily explained, occurs again in *Antony and
Cleopatra*:

“To make you brothers, and to knit your hearts,

“With an unslipping knot.”

Again, *ibid*:

“The heart of brothers governs in our love!”

P. 94. *What should the wars do with these jiggling fools?*] i. e. with these
filly poets. A *jig* signified, in our author's time, a metrical composition.—A
modern editor, (Mr. Capell) who, after having devoted the greater part of
his life to the study of old books, appears to have been extremely ignorant
of antient English literature, not knowing this, for *jiggling* reads *jingling*.
His work exhibits above *six hundred* alterations of the genuine text, equally
capricious and unwarrantable.

This editor, of whom it was justly said by the late Bishop of Gloucester
that “*he had hung himself up in chains over our poet's grave*,” having boasted
in his preface, that “his emendations of the text were at least equal in
number to those of all the other editors and commentators put together,”
I had lately the curiosity to look into his volumes with this particular
view. On examination I found, that, of three hundred and twenty-five
emendations of the antient copies which he has properly received into
his text, *two hundred and eighty-five* were suggested by some former editor
or commentator, and *forty* only by himself. The innovations and arbitrary
alterations, either adopted from others, or first introduced by this editor,
from ignorance of our antient customs and phraseology, amount to no less
a number than *six hundred and thirty-three*!!

ANTONY AND CLEOPATRA.

P. 126. ——— and his soft hours,] The old copy has *her*. Mr. Rowe
made this correction, which perhaps is not necessary. By *her* I suppose
Shakspeare meant the *Queen* of love.

P. 127. —whose every passion fully strives,] The folio reads—*who*. It
was corrected by Mr. Rowe; but “*whose every passion*” was not, I believe,
the phraseology of Shakspeare's time. The text however is undoubtedly
corrupt.

Ibid. No messenger, but thine;—and all alone,

To-night we'll wander——] The regulation of the original copy
appears to me better:

No messenger but thine, and all alone,

To-night we'll wander, &c.

No common messenger, but thy servant, and without any attendant,
I'll wander through the streets.

P. 128. Note 7.] It should, however, be remembered, that “to *change with*”
was the language of Shakspeare's time, as it is also of the present
day; and that “to *change with*,” when applied to two things, one of
which is to be put in the place of the other, is the language neither of our
author or any other writer. We do not say, “I'll *change* my coach *with*
a chariot, but *for* a chariot.” It should likewise be observed, that *change*

frequently printed in the first folio for *charge*, and *vice versa*, owing to the words being abbreviated in old English Mss. in the same manner, —

P. 130. Note ².] A line in our author's *Rape of Lucrece* confirms Mr. Steevens's interpretation:

"Thy issue blurr'd with nameless bastardy."

P. 133. ——— *this is stiff news*.] So, in the *Rape of Lucrece*:

"Fearing some *hard* news from the warlike band."

P. 143. Note ⁷.] I believe Mr. Steevens is right; yet before I read his note, I thought the meaning to be, — "My fears quickly render me ill: and am as quickly well again, when I am convinced that Antony has an affection for me." So, for *so that*. If this be the true sense of the passage, it ought to be regulated thus:

I am quickly ill, — and well again,

So Antony loves.

P. 147. Note ⁷.] Though the construction of this passage, as Dr. Johnson observes, appears harsh, there is, I believe, no corruption. In *As you like It*, we meet with the same kind of phraseology:

"—— what though you *have* beauty,

"(*As* by my faith I see no more in you

"Than without candle may go dark to bed,)

"Must you be therefore proud and pitiless?"

Ibid. *No way excuse his foils*.] The meaning is clear; but is there any instance of this word being used in the sense here required, by Shakespeare or any other writer? — Perhaps we ought to read — *follies*, or *foils*, formerly *belt foyles*. The old copy has *foyles*.

P. 148. Note ².] This passage has been happily amended by Dr. Warburton; but surely there is something yet wanting. What is the meaning of — "ne'er lov'd, till ne'er worth love?" I have no doubt that the second *ne'er* was inadvertently repeated at the press, and that we should read — "ne'er lov'd, till *not* worth love."

P. 150. *Drive him to Rome: Time is it, that we twain*

Did shew ourselves in the field.] The first and second folio read,

"Drive him to Rome: 'Tis time we twain &c.

The order of the words has been changed, and a word added for the sake of the metre. But it is very improbable that "'tis time" should have been either written or printed for "*Time is it*." The editors amended the line, I think, in the wrong place. I suppose a word was omitted at the press, which very often happens,) and that our author wrote

—— Let his shames quickly

Drive him to Rome *disgrac'd*: 'Tis time we twain &c.

Ibid. *Assemble me immediate council*.] The second folio reads, perhaps rightly, — *Assemble we* —. So afterwards:

"—— Hasten *we* for it;

"Yet, ere we put ourselves to arms, dispatch *we*

"The business we have talk'd of."

There are many instances, in our author's plays, of the other phraseology, but seldom, I believe, in solemn dialogue.

P. 165. ——— *As for my wife*,

I wish you had her spirit in such another.] In such another! In what other? Surely there can be no doubt that we ought to read:

*I wish you had her spirit; *even* such another.

In has again been printed by mistake in this play, and has been rightly

cor-

corrected: "No more, but I'll weep." So also, in *Antony and Cleopatra*, edit. 1623: "What have you here?—Is (for I see) that you are there."

P. 168. *Say not so, Agrippa*.] The old copy has—*Say not say*. Mr. Rowe made this necessary correction.

P. 174. *And, breathless, power breathe forth*.] If I understand this passage rightly, the comma after *breathless* ought to be erased.

P. 175. ——— *other women cloy*
The appetites they feed; &c.] Add to my note.—Again, in our author's *Venus and Adonis*:

"And yet not cloy thy lips with loath'd satiety,
"But rather famish them amid their plenty."

Ibid. ——— *for vilest things*
Become themselves in her;] So, in our author's 150th Sonnet:
"Whence hast thou this becoming of things ill?"

P. 178. *But, be away, 'tis noble*.] The old copy reads *away*. Mr. Pope I believe, corrected it.

P. 182. ——— *If Antony*
Be free and healthful,—so tart a favour
To trumpet such good tidings?] There seems to have been a word omitted. We might read:

————— *If Antony*
Be free and healthful, needs so tart a favour &c.

P. 184. *These hands do lack nobility, that they strike*
A meaner than myself;] Perhaps here was intended an indirect censure of Queen Elizabeth, for her unprincely and unfeminine treatment of the amiable Earl of Essex. The play was probably not produced till after her death, when a stroke at her proud and passionate demeanour to her courtiers and maids of honour (for her Majesty used to chastise *them* too) might be safely hazarded. In a subsequent part of this scene there is (as Dr. Grey has observed) an evident allusion to Elizabeth's inquiries concerning the person of her rival, Mary, Queen of Scots.

P. 185. *That art not what thou'rt sure of*.] I suspect, the editors have endeavoured to correct this passage in the wrong place. Cleopatra begins now a little to recollect herself, and to be ashamed of having struck the servant for the fault of his master. She then very naturally exclaims,

"O, that his fault should make a knave of thee,
"That art not what thou'rt *sure* of!"

for so I would read, with the change of only one letter.—Alas, is it not strange, that the fault of Antony should make thee appear to me a knave, thee, that art innocent, and art not the cause of that ill news, in consequence of which thou art yet *sure* with my blows!

P. 204. *You take from me a great part of myself*;] So, in *Troilus and Cressida*:

"I have a kind of self resides in you."

P. 207. *That's not so good; he cannot like her long*.] Cleopatra perhaps does not mean—"That is not so good a piece of intelligence as your last;" but, "That, i. e. a low voice, is not so good as a shrill tongue."

That she did not herself esteem a low voice (on which our author never omits to introduce an eulogium when he has an opportunity,) as a merit in a lady, appears from what she adds afterwards,—"*Dull of tongue* and dwarfish!"—If the words be understood in the sense first mentioned, the latter part of the line will be found inconsistent with the foregoing.

P. 213. *His* ~~John~~ *he* ~~there~~ *prophesies*.] The old copy has *John*. Mr. Rowe corrected it.

P. 216. ——— Be of comfort;
And ever welcome thou.] After Mr. Steevens's note.—The connecting particle, *and*, seems to favour the old reading. According to the modern innovation, (which was introduced by Mr. Rowe;) it stands very awkwardly. "*Best of comfort*" may mean—*Thou best of comforters!* a phrase which we meet with again in *the Tempest*:

"A solemn air, and the *best comforter*

"To an unsettled fancy's cure!"

P. 218. Note ".] The old copy reads—

If not denounc'd against us, why &c.

which may be right. If there is no particular denunciation against us, why should we not be there in person?—Or, with Mr. Tyrwhitt, we may read,

If not, [i. e. if it be not fit,] *denounce &c.*

P. 220. *Strange, that his power should be.*] It is strange that his *forces* should be there. So afterwards in this scene:

"His *power* went out in such distractions as

"Beguild'd all spies."

Again, in our author's *Rape of Lucrece*:

"Before the which was drawn the *power* of Greece."

P. 227. Note ".] That Mr. Steevens's explanation is the true one, appears from a passage in *All's Well that Ends Well*. Bertram, lamenting that he is kept from the wars, says,

"I shall stay here the *forehorse* to a smock,

"Creaking my shoes on the plain masonry,

"Till honour be bought up, and no *sword worn*,

"But one to *dance* with."

The word *worn* shews that in both passages our author was thinking of the English, and not of the Pyrrick, dance; in which the sword was *not* worn at the side, but held in the hand.

P. 233. ——— *be being*

The meered question:] *Meered* may be a word of our author's own formation, from *mere*. He being the *sole*, the entire subject of dispute.

P. 260. *Let's speak to him. &c.*] I would rather regulate these lines thus:

1 *Sold*. Let us speak

To him.

Cent. Let's hear him, for the things he speaks

May concern *Cæsar*.

P. 266. *To the young Roman boy she hath sold me, and I fall*] I would rather regulate the metre thus:

To the young Roman boy she hath sold me, and

I fall under this plot:—she dies for it.

Eros, ho!

The third folio reads—*his* plot; which may be right.

P. 271. ——— *condemn myself, to lack*

The courage of a woman, let's noble mind

Then she,] According to this reading, Antony is made to say, that he is destitute of even the courage of a woman; that he is *destitute* of a less noble mind than Cleopatra. But he means to assert the very contrary;—that he *has* a less noble mind than she. I therefore strongly incline to read:

condemn myself to lack
The courage of a woman; less noble minded
Than she, &c.

The old copy has *minde*, so that there is only the addition of one letter.

P. 276. *O sun,*

Burn the great sphere thou mov'st in!] By regulating these lines
thus, the metre of the preceding line may be completed:

O sun, burn

The great sphere thou movest in! darkling stand &c.

P. 277. Note ⁵.] Theobald attempted, I think, to correct this passage
in the wrong place. The old copy arranges the lines thus:

I lay upon thy lips.

Cleo. I dare not, dear,

Dear my lord, pardon, I dare not

Lest I be taken.

I believe, the compositor omitted a word at the end of the third line, and
would read:

I dare not, dear,

(Dear my lord, pardon,) I dare not descend,

Lest I be taken.

P. 283. *Being so frustrated,—]* The old copy reads not *frustrated*, but
frustrate. I believe, a word or two were omitted at the press. Perhaps our
author wrote

Being so frustrate, tell him, he mocks us by

The pauses that he makes.

P. 287. ———— *for Caesar cannot live*

To be ungentle.] The old copy has *leave*. Mr. Pope, I believe,
made this emendation.

P. 289. Note ⁸.] Though Dr. Warburton's explanation of this passage
is certainly liable to the objection that Dr. Johnson has made to it, yet in
support of his emendation, it may be observed, that the word *dug* was not
considered, in our author's time, as coarse or inelegant. It is applied to
women by many of his contemporaries. So, in *Essaies Moral and Divine*, by
N. Breton, 1615: "She is the *nurse* of nature, with that milk of reason,
that would make a child of grace never lie from the *dugge*."

P. 300. *To one so meek,—]* *Meek*, I suppose, means here, *tame*, sub-
dued by adversity. So, in the parallel passage in Plutarch:—"poor wretch,
and caittiff creature, brought into this pitiful and miserable estate——."
Cleopatra in any other sense was not eminent for *meekness*.

P. 303. ———— *Saucy liſtors*

Will catch at us, like strumpets, and scald rhimers

Ballad us out o' tune:] So, in the *Rape of Lucrece*:

"——— thou——"

"Shalt have thy trespass cited up in rhimes,

"And sung by children in succeeding times."

TIMON OF ATHENS.

P. 325. ———— *and through him*

Drink the free air.] So, in our author's *Venus and Adonis*:

"His nostrils drink the air."

P. 349.

P. 349. *In defiled land; my lord.]* We should read—"*My defiled land my lord;*" for so the passage stands in the old copy.

P. 373. Note 4.] Theobald's emendation may derive some support from the following lines in *the Tempest*:

"Tell her, my love, more noble than the world,

"Prizes not quantity of *dirty* lands."

I cannot reconcile myself to the phrase of—"purchase the day before for." I believe, *for* was an accidental repetition of the last syllable of the preceding word.

P. 386. *And with such sober and unnoted passion*

He did behave his anger, ere 'twas spent,] Our author so very frequently converts nouns into verbs, that I think it not improbable he wrote—"He did *behave* his anger."—i. e. suppress it. So, Milton:

"—yet put he not forth all his strength,

"But check'd it *mid-way*."

I believe, "unnoted passion" means, a passion operating *inwardly*, but not accompanied with any external or boisterous appearances; so regulated and subdued, that no spectator could *note*, or observe, its operation.

P. 387. *Why do fond men expose themselves to battle,*

And not endure all threats? sleep upon it,

And let the foes quietly cut their throats,

Without repugnancy? if there be

Such valour in the bearing, what make we

Abroad? why then, women are more valiant,

That stay at home, if bearing carry it;

The ass more captain than the lion; and the fellow, &c.] I would

rather regulate and point these lines thus:

Why do fond men expose themselves to battle,

And not endure all threats? sleep on't, and let

The foes quietly cut their throats, without

Repugnancy? If there be such valour

In the bearing, what make we abroad? why

Then, women are more valiant that stay

At home; if bearing carry it, the ass

More captain than the lion, and the felon &c.

As the words *more captain*, &c. as in my former note.

P. 388. Note 5.] The meaning, I think, is, Homicide in our own defence, by a merciful and lenient interpretation of the laws, is considered as justifiable.

P. 389. *He has made too much plenty with 'em; he*

Is a sworn rioter: he has a sin

That often drowns him, and takes his valour prisoner:] I would

rather regulate these lines thus:

He has made too much plenty with them; he's

A sworn rioter: he has a sin that often

Drowns him, and takes his valour prisoner.

The expression, *a sworn rioter*, seems to be similar to that of *sworn brothers*. See Mr. Whalley's note on *King Henry V. Act I.*

P. 391. *It is a cause worthy my spleen and fury,*

That I may strike at Athens. I'll cheer up

My discontented troops, &c.] I would point differently:

It is a cause worthy my spleen and fury.

That I may strike at Athens, I'll cheer up

My discontented troops, &c.

P. 403. Note *.] I am strongly inclined to Dr. Warburton's emendation. In *As you like It* we have—"good *pastors* makes for *boys*;" and in *Richard II.* quarto, 1615, we again find *pastors* printed by mistake for *pastures*:

"————— and bedew

"Her *pastors*' grasse with faithful English blood."

Leave in the old copy is only *leave* with the *s* inverted.

P. 410. Note *.] We meet with the same image again in *King Richard II.*

"————— or suppose,

"Devouring *Pestilence* hangs in our air."

P. 411. Note 1.] Our author has again the same kind of imagery in his *Lower's Complaint*:

"————— Spite of heaven's fell rage,

"Some *beauty* peep'd through *lattices* of fear'd age."

P. 457. Note *.] Perhaps this slight variation arose from our author's having another epitaph before him, which is found in *Kendal's Flowers of Epigrammes*, 1577:

TIMON HIS EPITAPHE.

"My wretched *caitiffe* daies expired now and past,

"My carren corps enterred here, is graspt in ground,

"In weltring waves of swelling seas by fountes caste;

"My name if thou desire, the gods thee doe confound!"

V O L U M E IX.

TROILUS AND CRESSIDA.

————— they have galls,

P. 39. Good arms, strong joints, true swords; and Jove's accord,
Nothing so full of heart.] As this passage is printed, I cannot discover any meaning in it. If there be no corruption, the semicolon which is placed after *swords*, ought rather to be placed after the word *accord*; of which, however, the sense is not very clear. I suspect that the transcriber's ear deceived him, and would read

————— they have galls,

Good arms, strong joints, true swords; and Jove's a god
Nothing so full of heart.

So, in *Macbeth*:

"Sleek o'er your rugged looks; be bright and jovial

"Among your guests to-night."

P. 46. Note *.] In Dorsetshire they at this day call cheese that is become mouldy, *vinny* cheese. There can be no doubt therefore that Shakespeare wrote—*vinny'd*'st heaven.

P. 61. If I could have remember'd a gilt counterfeit, thou wouldst not have flipp'd out of my contemplation:] A play is intended on the word *flip*, which in our author's time was the name of a counterfeit piece of money.

Doth turn ob! ob! to ha! ha! be!
So dying love lives still:] So, in our author's *Venus and Adonis*;

"For I have heard it [love] is a life in death.

"That laughs and weeps, and all but in a breath!"

P. 81. *I have a kind of self resides with you;*] So, in our author's 123d

Sonnet:

"——— for I, being pent in thee,

"Perforce am thine, and all that is in me."

P. 90. —— *basu dearly ever parted,*] Add to my note.—See also the *Dramatis Personæ* of B. Jonson's *Every Man out of Humour*: "MACILENTE, a man well-parted; a sufficient scholar, &c."

P. 110. *With distinct breath and consign'd kisses to them,*] *Consign'd* means sealed; from *consigno*, Lat. So, in *King Henry V*: "It were, my lord, a hard condition for a maid to *consign* to." Our author has the same idea in many other places. So, in *Measure for Measure*:

"But my kisses bring again,

"Seals of love, but seal'd in vain."

Again, in his *Venus and Adonis*:

"Pure lips, sweet seals in my soft lips imprinted."

Ibid. *Hark! you are call'd: Some say, the genius so*
Cries, Come! to him that instantly must die.] An obscure poet (Flatman) has borrowed this thought:

"My soul just now about to take her flight,

"Into the regions of eternal night,

"Methinks, I hear some gentle spirit say,

"Be not fearful, come away!"

After whom, Pope:

"Hark! they whisper; angels say,

"Sister spirit, come away."

P. 121. Note²,] In the margin of Phaer's translation of Virgil, (*Æn.* II.) a book that Shakspeare had certainly read, *Neoptolemus* and *Pyrrhus* are called brothers.

P. 126. *Ten towers, whose wanton tops do buss the clouds,*] So, in our author's *Rape of Lucrece*:

"Threat'ning cloud-kissing Ilion with annoy."

Again, in *Pericles, Prince of Tyre*, 1609:

"Whose towers bore heads so high, they kiss'd the clouds."

P. 140. *By all Diana's waiting-women yonder,*] So, in our author's *Rape of Lucrece*:

"The silver shining queen he would distain;

"Her twinkling hand maids too, by him defil'd,

"Through night's black bosom should not peep again."

P. 142. —— *do not give advantage*

To stubborn criticks, apt, without a theme,

For depravation—] Critick has here, I think, the signification

of Cynick. So, in *Love's Labour's Lost*:

"And critick Timon laugh at idle toys."

P. 144. *The fractions of her faith, ors of her love,*

The fragments, scraps, the bits, and greazy reliques

Of her o'er-eaten faith, are bound to Diomed.] After Dr. John-

son's note.—I believe our author had a less delicate idea in his mind. "*Her o'er-eaten faith*" means, I think, her troth plighted to Troilus, of which she was

was *surfeited*, and, like one who has over-eaten himself, had *surfeited*. By the preceding words, the *surfeits*, *scraps*, &c. show that this was Shakespeare's meaning.—So, in *Twelfth Night*:

"Give me *excess* of 't [music]; that *surfeiting*

"The *appetite* may *sicken*, and so *die*."

Again, more appositely, in *King Henry IV. P. II*:

"The commonwealth is *sick* of their own choice;

"Their *over-greedy* love hath *surfeited*.

"O thou fond many! with what applause

"Did'st thou beat heaven with blessing Bolinbroke,

"Before he was what thou would'st have him be!

"And being now trimm'd up in thine own desires,

"Thou, beastly *feeder*, art so full of him,

"That thou provok'st thyself to cast him up."

C Y M B E L I N E.

P. 182. Note 9.] A passage in *King Lear* will perhaps best illustrate the before us:

"For where the greater malady is fix'd,

"The lesser is scarce felt."

P. 200. *Think what a chance thou changest on;*] The correction of the old copy (*chancest*) is strongly supported by a line in our author's *Rape of Lucrece*:

"Let there *bechance* him pitiful mischances!"

P. 201. ——— O, *what husband!*

My supreme crown of grief!] Add to my note.—Again, in *Coriolanus*:

"———the spire and top of praise."

Again, more appositely, in *Troilus and Cressida*:

"Make Cressid's name the very crown of falsehood,"

Again, in the *Winter's Tale*:

"The crown and comfort of my life, your favour,

"I do give lost."

P. 206. ——— *he furnaces*

The thick sighs from him;] So in *As you Like It*:

"———And then the lover,

"*Sighing* like furnace, with a woeful ballad."

P. 210. ——— *such boil'd stuff;*] I believe the meaning is, —such corrupted stuff; from the substantive *boil*. So, in *Coriolanus*:

"———boils and plagues

"Plaiter you o'er!"

P. 211. ——— *such a holy witch,*

That he enchants societies unto him:] So, in our author's *Lover's Complaint*:

"———he did in the general bosom reign

"Of young and old, and sexes both enchanted—

"Consents bewitch'd, ere he desire, have granted."

P. 217. ——— *Cytherea,*

How bravely thou becom'st thy bed! fresh lily!

And whiter than the sheets!] So, in our author's *Venus and*

Adonis:

"Who

"Who sees his true love in her naked bed,

"Teaching the sheets a whiter hue than white."

Again, in the *Rape of Lucrece*:

"Who o'er the white sheets peers her whiter chin."

Ibid. ———— 'tis her breathing that

Perfumes the chamber thus.] The same hyperbole is found in the *Metamorphosis of Pygmalion's Image*, by J. Marston, 1598:

"——— no lips did seem so fair

"In his conceit; through which he thinks doth lie

"So sweet a breath that doth perfume the air."

Ibid. ———— white and azure! lac'd

With blue of heaven's own tinct.] So, in *Romeo and Juliet*:

"What envious streaks do lace the severing clouds."

Perhaps we ought to regulate this passage thus:

——— White, and azure-laced,

With blue of heaven's own tinct.

i. e. White streaked with blue, and that blue, celestial.

Ibid. ———— on her left breast

A mole cinque-spotted,] Our author certainly took this circumstance from some translation of Boccaccio's novel; for it does not occur in the imitation printed in *Westward for Smelts*, which the reader will find at the end of this play. In the *DECAMERONE*, *Ambrugiolo* (the Jachimo of our author) who is concealed in a chest in the chamber of Madonna Zinevra, whereas in *Westward for Smelts* the contemner of female chastity hides himself under the lady's bed,) "wishing to discover some particular mark about her person, which might help him to deceive her husband, he at last espied a large mole under her left breast, with several hairs round it, of the colour of gold."

Though this mole is said in the present passage to be on Imogen's breast, in the account that Jachimo afterward gives to Polthumus, our author has adhered closely to his original:

"——— under her breast,

"(Worthy the pressing) lies a mole, right proud

"Of that most delicate lodging."

P. 246. *Stoop boys*—] I rather believe that the author wrote—"sweet boys," and that the transcriber's ear deceived him. *Stoop* and *sleep* were not likely to be confounded either by the eye or the ear; nor is there any occasion here for the princes to *stoop*; for probably both they and Belarius on the opening of this scene appeared at the outside of the cave, while he spoke these lines.

P. 253. ———— if it be summer news,

Smile to 't before:] So, in our author's 98th Sonnet:

"Yet not the lays of birds, nor the sweet smell

"Of different flowers in odour and in hue,

"Could make me any summer's story tell."

P. 287. ———— but I,

Thou dy'st, a most rare boy, of melancholy!] I believe, "but" to be the true reading. *As* is through the first folio, and in all books of that time, printed instead of *ab*! Hence probably *I*, which was used for the affirmative particle *ay*, crept into the text here.

Heaven knows, (says Belarius) what a man thou would'st have been, had'st thou lived, but alas! thou dy'st of melancholy, while yet only a most accomplished boy.

P. 296. *To winter-ground thy corpse.*] Add to my note.—Dr. Warburton asks, “What sense is there in *winter-grounding* a corpse with *moſt*?” But *winter-ground* does not refer to *moſt*, but to the laſt antecedent, *flowers*. The paſſage ſhould therefore, in my opinion, be printed thus:

Yea, and furr'd moſt beſide,—when flowers are none
To winter-ground thy corſe.

i. e. you ſhall have alſo a warm covering of moſs, when there are no flowers to adorn thy grave with that ornament with which WINTER is uſually decorated. So, in *Cupid's Revenge* by B. and Fletcher, 1625: “He looks like WINTER, ſtuck here and there with freſh flowers.”

K I N G L E A R.

P. 363. ————*—or your fore-vouch'd affection*

Fall into taint :.] I believe the reading of the firſt quarto—

———*—or you, for vouch'd affection,*

Fall'n into taint—

to be the true one; but underſtand the latter words in a different ſenſe from Dr. Johnson. Surely, either the offence of Cordelia muſt be prodigious, or you muſt be fall'n into an unjuſtifiable and faulty way of thinking with reſpect to her ſeduced by the vouch'd affection, i. e. by the extravagant profeſſions of love made to you by her ſiſters.—*Fall'n* may therefore clearly ſtand.

In ſupport of the reading of the quarto, in preference to that of the folio, it ſhould be obſerved, that Lear had not *vouch'd*, had not made any particular declaration of his affection for Cordelia; while on the other hand Goneril and Regan have made in this ſcene an oſtentatious profeſſion of their love for their father.

P. 368. ————*—of long-engrafted condition,*] i. e. of qualities of mind, confirmed by long habit. So, in *Othello*: “A woman of ſo gentle a condition!”

P. 370. *Add to note 7.*] Again, in *All's Well that Ends Well*:

“Frank nature, rather *curious* than in haſte,

“Hath well compos'd thee.”

IN THE ENGLISH DICTIONARY, or Interpreter of hard words, by H. Cockeram, 8vo. 1655, *Curioſity* is defined—“More diligence than needs.”

P. 395. ————*now thou art an O without a figure* :.] The fool means to ſay, that Lear, “having pared his wit on both ſides, and left nothing in the middle,” is become a mere cypher; which has no arithmetical value, unleſs preceded or followed by ſome figure.

P. 395. *By your allowance* ;] *By your approbation.*

P. 400. ————*Go, go, my people.*] Perhaps theſe words ought to be regulated differently:

Go; go:—my people!

By Albany's answer it ſhould ſeem that he had endeavoured to appeaſe Lear's anger; and perhaps it was intended by the author that he ſhould here be put back by the king with theſe words,—“Go; go;” and that Lear ſhould then turn haſtily from his ſon-in-law, and call his train: “My people!” Mes Gens. Fr. So, in a former part of this ſcene:

“You ſtrike *my people*; and your diſorder'd rabble

“Make ſervants of their betters.”

However the passage be understood, these latter words must bear this sense. The meaning of the whole, indeed, may be only—"Away, away, my followers!"

P. 401. *Turn all her mother's pains and benefits*

To laughter and contempt;] "Her mother's pains" here signifies, not bodily sufferings, or the throes of child-birth, (with which this "disfigured babe" being unacquainted, it could not *deride* or *despise* them) but maternal cares; the solicitude of a mother for the welfare of her child. Benefits mean good offices; her kind and *beneficent* attention to the education of her offspring, &c. Mr. Roderick has, in my opinion, explained both these words wrong. He is equally mistaken in supposing that the sex of this child is ascertained by the word *her*; which clearly relates, not to Regan's issue, but to herself. "*Her mother's pains*" means—the pains she takes as a mother.

P. 403. *Striving to better, oft we mar what's well.*] So, in our author's 103d Sonnet:

"Were it not sinful then, *striving to mend,*

"*To mar the subject that before was well?*"

P. 412. Note ¹.] Perhaps Shakspeare wrote—Good *dawning* to thee, friend! i. e. rest. *Dawning* is used in *Cymbeline*, as a substantive, for *morning*:

—*that dawning*

"*May bare the raven's eye.*"

P. 419. *Too intricate 't' unloose.*] The word that Mr. Theobald has restored, and which is undoubtedly the true reading, was but newly introduced into the language, when this play was written. See the preface to Marston's *Scourge of Villanie*, 1598: "I know he will vouchsafe it some of his *new-minted* epithets; as *real*, intricate, *Delphicke*, &c."

Ibid. —*sooth every passion*] Add to my note. Again, in Hall's *miarum*, 1597:

"For in this *smoothing* age who durst indite,

"Hath made his pen an hyred *parasite*."

P. 422. *And put upon him such a deal of man, that*

That worthy'd him,] The metre, I think, shews, that the concluding word of the first of these lines was inadvertently inserted by the compositor. The sense is complete without it. *He assumed such an appearance of manhood as worthy'd him*, &c.

Since I wrote the above, I have looked into the first folio, and there I find my conjecture confirmed. The reading objected to is that of the quarto.

Ibid. *None of these rogues and cowards*

But Ajax is their fool.] I think, the meaning rather is,—*These rogues and cowards talk in such a boasting strain, as if the valiant Ajax were a person of no prowess compared to them.* The phrase in this sense is yet used in low language.

P. 437. Note ¹.] What our author intended to say, I have no doubt, was this:—*I have hope that the fact will rather turn out, that you know not how to appreciate her merit, than that she knows how to scant, or be deficient in, her duty.* But that he has expressed this sentiment inaccurately, will, I think, clearly appear from inverting the sentence, without changing a word. "I have hope (says Regan) that she knows *more* [or *better*] how to scant her duty, than you know how to value her desert."—i. e. I have hope, that she is *more perfect*, more an adept (if the expression may be allowed) in the *non-performance* of her duty, than you are perfect, or accurate, in the estimation of her merit.

In the *Winter's Tale* we meet with an inaccuracy of the same kind:

" ————— I ne'er heard yet,

" That any of these bolder vices wanted

" *Less* impudence to gainsay what they did,

" Than to perform it."

where, as Dr. Johnson has justly observed, "*wanted* should be *bad*, or *less* should be *more*."—Again, in *Cymbeline*: "—be it but to fortify her judgment, which else an easy battery might lay flat, for taking a beggar without *less* quality." Here also *less* should certainly be *more*.

P. 444. ————— *thou art a bile,*

A plague-sore, an embossed carbuncle,

In my corrupted blood.]

The context clearly shows that we ought to read—*boil*. So, in *Coriolanus*:

" ————— *boils* and plagues

" Plaister you o'er!"

The word *boil*, being pronounced as if written *bile*, occasioned the mistake. In the folio, both here and in *Coriolanus*, it is spelt in the same manner—*byle*.

P. 448. Note ².] *Ruffle* is certainly the true reading. A *ruffler* in our author's time was a noisy, *boisterous*, swaggerer.

P. 452. Note ³.] That *foot* is the true reading is, I think, clearly ascertained, both by the passage quoted by Mr. Steevens, and another in the third act, which is still more apposite:—"these injuries the king now bears, will be revenged home; there is part of a *power* already *footed*: we must incline to the king." Again, in *Coriolanus*:

" ————— Why, thou Mars, I'll tell thee,

" We have a *power on foot*."

P. 485. *This rest might yet have balm'd thy broken senses,*] Theobald might have supported his emendation, by a passage in *Macbeth*:

" ————— the innocent *sleep*,

" *Balm of hurt minds*—."

Yet, I believe, *finews* was the author's word. The king's whole frame may well be supposed to have been greatly *relaxed* by the agitation of his mind; and *broken* agrees better with *finews* than with *senses*. Nor is the former word likely to have been mistaken either by the eye or the ear, for the latter.

Ibid. *But then the mind much sufferance doth o'er-skip,*

When grief hath mates, and bearing fellowship.] So, in our author's *Rape of Lucrece*:

" And fellowship in woe doth woe assuage."

Again, in *Romeo and Juliet*:

" Or, if four *woe* delights in *fellowship*—."

Solamen miseris socios habuisse doloris. —*Incer. Auct.*

P. 503. *From her maternal sap*—] I have observed in several old books *material* (from *mater*) used in the sense of *maternal*; but omitted to note the instances. I have no doubt, therefore, that this, which is the reading of the quarto, was the author's word. The passage is omitted in the folio.

P. 520. Note ⁵.] *Enridged* was certainly our author's word; for he has the same expression in his *Venus and Adonis*:

" Till the wild *waves* will have him seen no more,

" Whose *ridges* with the meeting clouds contend."

P. 525. Note ⁷.] *This* could not have been the author's word; for "this *case* of eyes" in the language of his time signified—*this pair of eyes*, a sense directly opposite to that intended to be conveyed.

P. 563. Note 2.] A preceding passage, in which Gloucester laments Lear's frenzy, fully supports Mr. Steevens's interpretation :

"O, ruin'd piece of nature! This great world

"Shall so wear out to nought."

Ibid. Note 7.] So also, in *the Winter's Tale* :

"——— Do not weep, good fools ;

"There is no cause."

Again, in *Twelfth Night* :

"Alas, poor fool! how have they baffled thee!"

VOLUME X.

ROMEO AND JULIET.

P. 8. Note 4.] This mode of quarreling appears to have been common in our author's time. "What swearing is there (says Decker, describing the various groupes that daily frequented the walks of St. Paul's Church,) what shouldering, what jussling, what jeering, what *byting of thumbs to beget quarrels!*" THE DEAD TERM, 1608.

P. 17. *She will not stay the siege of loving terms,*] So, in our author's *Venus and Adonis* :

"Remove your *siege* from my unyielding heart ;

"To love's alarms it will not ope the gate."

P. 18. *She bath, and in that sparing makes huge waste ;*] So, in our author's first Sonnet :

"And, tender churl, mak'*'t waste* in niggarding."

Ibid. Add to my Note 9.] Again, in his *Venus and Adonis* :

"What is thy body but a swallowing grave,

"Seeming to *bury that posterity,*

"Which by the rights of time thou need'st must have——."

P. 21. Such, *amongst view of many, mine being one,*
May stand, in number, though in reckoning none.] Add to my note.—And his interpretation is fully supported by a passage in *Measure for Measure* :

"———our compell'd fins

"Stand more for *number* than *account*" i. e. estimation.

There is also, I believe, an allusion to an old proverbial expression, that "*one is no number.*" So, in Decker's *Honest Whore*, Part II :

"——— to fall to *one,*

"——— is to fall to *none,*

"For *one no number is.*"

P. 29. *And what obscur'd in this fair volume lies,*
Find written in the margin of his eyes.] So, in our author's *Rape of Lucrece* :

"But she, that never coped with stranger eyes,

"Could pick no meaning from their parling looks,

"Nor read the subtle shining secrecies,

"Writ in the glassy *margent* of such books."

P. 35. Note. The word *reverence* was intended to be conveyed by this passage, even as it stood in the quarto, 1597. The word, *reverence*, meant nothing more in our author's time than *salutis reverentia*, [see Blount's GLOSSOGRAPH. in verb. *Sauvererence*, 1681,] and was intended to be included in a parenthesis:

————— from the mire
Of this (*sir-reverence*) love, wherein thou stick'st.
So, in Massinger's *Very Woman*:

"The beastliest man, ———"

"(*Sir-reverence* of the company) a rank whore-master."

Again, in the *Puritan*, a comedy, 1607:—"ungartered, unbuttoned, nay, (*sir-reverence*) untrussed."

It seems to have been equivalent to *sauevererence*, and was a corruption of it. Which ever of the two readings we adopt, Of this, which is authorised by the first quarto, appears to me much preferable to *Or, Sauevererence* refers, not to *love*, but to the antecedent, *mire*.

P. 38. After Dr. Warburton's Note 6.] The following passage in *The Guls Hornebooke*, by T. Decker, 1609, still, more strongly supports the old reading: "If you be a *courtier*, discourse of the obtaining of *suits*."

P. 49. *We haue a trifling foolish banquet towards.*] It appears from the former part of this scene that Capulet's company had supped. A *banquet*, it should be remembered, often meant in old times, nothing more than a collation of fruit, wine, &c. So, in *the Life of Lord Cromwell*, 1602:

"Their dinner is our *banquet* after dinner."

Again, in Howel's *Chronicle of the Civil Wars*, 1661, p. 662: "After dinner, he was served with a *banquet*."

P. 52. *Young Adam Cupid*—] All the old copies, by an apparent mistake, read—*Abraham Cupid*.

Ibid. *The ape is dead*,—] This was a term of endearment in our author's time. So, in Nash's *Apologie of Pierce Penniless*, 1593: "EUPHUES I read, when I was a little *ape* at Cambridge."

P. 56. *My ears haue yet not drunk a hundred words*

Of that tongue's uttering,—] We meet with almost the same words in *King Edward III.* a tragedy, 1596:

"I might perceive his eye in her eye lost,

"*His ear to drink her sweet tongue's utterance.*"

P. 56. *Full soon the canker death eats up that plant.*] So, in our author's 99th Sonnet:

"A vengeful canker eat him up to death."

P. 63. *The earth, that's nature's mother, is her tomb,*] So, in *Pericles, Prince of Tyre*:

"————— Time's the king of men,

"*For he's their parent, and he is their grave.*"

P. 80. *If good, thou sham'st the musick of sweet news,*

By playing it to me wi. b so sour a face.] So, in *Antony and Cleopatra*:

"————— needs so tart a favour,

"To trumpet such good tidings!"

Again, in *Cymbeline*:

"————— if it be summer-news,

"Smile to it before."

P. 83. *These violent delights haue violent ends,*] So in our author's *Rape of Lucrece*:

"These violent vanities can never last."

P. 92. *And fire and fury be my conduct now!*] Conduct for conductor. So, in a former scene of this play, quarto, 1597:

"Which to the high top-gallant of my joy

"Must be my conduct in the secret night."

P. 93. Gallop apace, you fiery-footed steeds,
Towards Phœbus' mansion, &c.] Our author probably remembered Marlowe's *King Edward II.* which was performed before 1593:

"Gallop apace, bright Phœbus, through the skie,

"And dusky night in rusty iron car;

"Between you both, shorten the time, I pray,

"That I may see that most desired day."

P. 99. *These griefs, these woes, these sorrows, make me old.*] So, in our author's *Lower's Complaint*:

"Not age, but sorrow, over me hath power."

P. 113. O God! I have an ill-divining soul;

Metinks, I see thee, now thou art so low,

As one dead—] So, in our author's *Venus and Adonis*:

"The thought of it doth make my faint heart bleed;

"And fear doth teach it divination;

"*I prophecy thy death.*"

P. 125. *To paly ashes;*] The first folio, by an evident error of the press, reads—*To many ashes.* The second—*mealy*; which might have been the author's word, on a revision of his play. *Paly* is the reading of the quarto; and occurs again in *King Henry V*:

"——— and through their *paly* flames,

"Each battle sees the other's umber'd face."

We have had too already in a former scene—"Pale, pale, as *ashes*."

P. 143. *I dreamt, my lady came and found me dead,—*

And breath'd such life with kisses on my lips,

That I revived,—] Shakspeare seems here to have remembered

Marlowe's *Hero and Leander*, a poem that he has quoted in *As you Like It*:

"By this sad Hero———

"Viewing Leander's face, fell down and fainted;

"*He kiss'd her, and breath'd life into her lips, &c.*"

P. 146. *Going to find a bare-foot brother out,*] Add to my note.—If however the words—"to associate me" be included in a parenthesis, the line, "Here in the city visiting the sick," will refer to the brother whom Sir John sought as a companion; and all will be right.

P. 147. Note 1.] A line in *King Richard III.* fully supports Mr. Steevens's interpretation:

"My lord, this argues conscience in your grace,

"But the respects thereof are nice and trivial."

P. 156. ——— Eyes, look your last!

Arms, take your last embrace! and lips, O you

The doors of breath, seal with a righteous kiss

A dateless bargain to engrossing death!] So, in Daniel's *Complaint*

of *Rosamond*, 1594:

"Pitiful mouth, said he, that living gavest

"The sweetest comfort that my soul could wish,

"O, be it lawful now, that dead, thou havest

"The sorrowing farewell of a dying kiss!

"And you, fair eyes, containers of my bliss,

"Motives of love, born to be matched never,

"Entomb'd in your sweet circles, sleep for ever!"

I think

I think there can be little doubt, from the foregoing lines and the other passages already quoted from this poem, that our author had read it recently before he wrote the last act of the present tragedy.

H A M L E T.

P. 178. *Stars shone with trains of fire; dews of blood fell; Disasters veil'd the sun;*] Instead of my former, I wish to substitute the following note.—The words *shone*, *fell*, and *veil'd*, having been introduced by Mr. Rowe without authority, may be safely rejected. Might we not come nearer to the original copy by reading—

Astres, with trains of fire and dews of blood,
Disastrous, *dimin'd* the sun.

There is, I acknowledge, no authority for the word *astre*; but our author has coined many words, and in this very speech there are two, *gibber* and *præcurse*, that are used, I believe, by no other writer. He seems to have laboured here to make his language correspond with the preternatural appearances that he describes. *Astres* [from *astrum*] is of exactly the same formation as *antre*, which he has introduced in *Othello*, and which is not, I believe, found elsewhere. The word now proposed being uncommon, it is not surprising that the transcriber's ear should have deceived him, and that he should have written, instead of it, two words (*As stars*) of nearly the same sound. The word *star*, which occurs in the next line, is thus rendered not so offensive to the ear, as it is as the text now stands. If, however, this be thought too licentious, we might read, with less departure from the old copy than Mr. Rowe's text,

“ *His stars*, with trains of fire, and dews of blood,
“ *Disastrous*, *dimin'd* the sun; —

i. e. the stars that presided over Cæsar's fortunes. So, in our author's 126th Sonnet:

“ Till whatsoever *star*, that guides my moving,
“ Points on me graciously with fair aspect.”

Each of the words proposed, and printed above in italicks, might have been easily confounded by the ear with those that have been substituted in their room. The latter, *dimin'd*, is fully supported not only by Plutarch's account in the life of Cæsar, [“ also the brightness of the sunne was darkened, the which, all that yeare through, rose very pale, and shined not out,”] but by various passages in our author's works. So, in the *Tempest*:

“ ————— I have be-*dimin'd*
“ The noon-tide *sun*.”

Again, in *King Richard III*:

“ As doth the blushing discontented *sun*,—
“ When he perceives the envious clouds are bent
“ To *dim* his glory.”

Again, in our author's 18th Sonnet:

“ Sometimes too hot the eye of heaven shines,
“ And often is his gold complexion *dimin'd*.”

In the first act of this play the quarto, 1611, reads—“ 'Tis not my inky cloke could smother”—[for good mother]. If, as in the present instance, there had been but one copy, how could this strange error have been rectified but by the boldness of conjecture?

Ibid,

Ibid. *And even the like precurser of fiercer events,—*

As harbingers preceding still the fates,

And prologue to the omen coming on.]

So, in one of our author's poems, SUPPLEMENT to the last edition of *Shakspeare*, vol. 1. p. 733:

"But thou shrieking harbinger,

"Foul precursor of the fiend,

"Augur of the fever's end, &c."

P. 180. *It faded on the crowing of the cock.]* Faded has here its original sense; it *vanish'd*. *Vado*. Lat. So, in Spenser's *Faery Queen*, B. I. C. V.

l. 15:

"He stands amazed how he thence should fade."

That our author uses the word in this sense, appears from some subsequent lines:

"———The morning cock crew loud;

"And at the sound it shrunk in haste away,

"And *vanish'd* from our sight."

P. 182. *With one auspicious, and one dropping eye,]* I once thought that *dropping* in this line meant only *depressed*, or cast downwards; an idea probably suggested by the passage in *the Winter's Tale*, quoted by Mr. Stevens. But it means, I believe, *weeping*. "*Dropping* of the eyes" was a technical expression in our author's time.—"If the spring be wet with much southwind,—the next summer will happen agues and blearness, *dropping* of the eyes, and pains of the bowels." Hopton's *Concordance of yeares*, 8vo. 1616.

P. 187. *But I have that within, which passeth shew;*

These but the trappings and the suits of woe.] So, in *King Richard II*:

"———my grief lies all within;

"And these external manners of lament

"Are merely shadows to the unseen grief

"That swells with silence to the tortured soul."

P. 193. Note⁶.] This expression occurs again in our author's 113th Sonnet:

"Since I left you, mine eye is in my mind."

P. 194. *In the dead waste and middle of the night,]* The quarto, 1637, reads—*vast*, which, may be right. So, in the *Tempest*:

"———urchins,

"Shall for that *vast* of night that they may work,

"All exercise on thee."

The folio has not *waste*, but *vast*.

P. 198. Note⁷.] This word is again used in our author's *Lover's Complaint*:

"In him a plenitude of subtle matter,

"Applied to *cautels*, all strange forms receives."

Ibid. Note⁸.] The quarto reads—

The safety and health of the whole state.

and so perhaps our author wrote. *Safety* was, I believe, sometimes pronounced as a trisyllable. Thus in *Lochrine*, a tragedy, 1595:

"Fight always for the Britons' *safety*."

P. 201. *And these few precepts in thy memory*

Look thou character.] i. e. engrave, imprint. The same phrase

is again used by our author in his 122d Sonnet:

"———thy tables are within my brain

"Full *character'd* in lasting memory."

Again, in the *Two Gentlemen of Verona*:

" ————— I do conjure thee,

" Who art the table whereon all my thoughts

" Are visibly *character'd* and engrav'd."

Ibid. Note 1.] Here has been a silent deviation in all the modern editions from the old copies, which all read,

Are of a most select and generous *chef* in that.

May we suppose that Shakspeare borrowed the word *chef* from heraldry with which he seems to have been very conversant? *They in France approve themselves to be of a most select and generous eschutcheon by their dress.* *Chef* in heraldry is the upper third part of the shield.—This is very harsh; yet hardly think that the words "of a" could have been introduced without some authority from the Ms.

P. 204. Note 6.] I think, the parenthesis should be extended to the words *thus*, and that Polonius means to say—"Or, (not to crack the wind of the poor phrase by thus *playing upon and abusing it*,) you'll &c." So, in our author's *Rape of Lucrece*:

"To *wrong* the wronger, till he render right."

P. 205. *Do not believe his vows, for they are brokers,*] A broker in old English meant a bawd or pimp. See the Glossary to Gawin Douglass's translation of Virgil, in verb. So, in *King John*:

"This *bawd*, this *broker*, &c."

In our author's *Lover's Complaint* we again meet with the same expression applied in the same manner:

"Know, *vows* are ever *brokers* to defiling."

Ibid.—*like sanctified and pious bonds*,] The old reading is certainly right. We have in our author's 142d sonnet—"false *bonds* of love."

P. 207. *This heavy-headed revel*—] From this to the entrance of the Ghost has been restored from the quarto; these lines not being in the folio.

P. 208. *That, for some vicious mole of nature in them*,] Theobald, without any necessity, altered *mole* to *mould*. The reading of the old copies is fully supported by a passage in *King John*:

"Patch'd with foul *moles* and eye-offending marks."

P. 243. *Or given my heart a working mute and dumb*;] The same pleonasm is found in our author's *Rape of Lucrece*:

"And in my hearing be you *mute and dumb*."

P. 246. *Being a god, kissing carrion*,] Our author, I imagine, wrote—"being a *god-kissing* carrion,"—i. e. a carrion that kisses the sun. So in this play:

"New-lighted on a *heaven-kissing* hill."

Again, in the *Rape of Lucrece*:

"Threat'ning *cloud-kissing* Ilion with annoy."

I do not believe that Shakspeare had any of the profound meaning, in this passage, that Dr. Warburton has ascribed to him.

P. 252. —*this most excellent canopy, the air,—this majestic roof fretted with golden fire*,] So, in our author's 21st Sonnet:

"As those *golden candles*, fix'd in heaven's air."

Again, in the *Merchant of Venice*:

"——Look, how the floor of *heaven*

"Is thick inlaid with patines of bright *gold*."

P. 278. After Dr. Farmer's note 2.] This passage has been objected to by others on a ground which seems more plausible. Hamlet himself has just had ocular demonstration that travellers *do* sometimes return from this strange

range country. Shakspeare, however, appears to have seldom compared the different parts of his plays, and contented himself with general truths. It would have been easy to have written—*Few travellers return.*

Marlowe had, before our author, compared death to a journey to an undiscovered country :

“ ————— weep not for Mortimer,

“ That scorns the world, and, as a traveller,

“ Goes to discover countries yet unknown.”

King Edward III. 1598. (written before 1593).

P. 280. — *than the force of honey can translate beauty into its likeness:]* All the old copies have *his* likeness. There is no need of change. Our author frequently uses *his* for *its*.

P. 285. — *which, for the most part, are capable of nothing but inexplicable dumb shows, and noise:]* i. e. have a capacity for nothing but dumb shows; understand nothing else. So, in Haywood's *History of Women*, 1624, “I have therein imitated our historical and comical poets, that write to the stage; who, lest the auditory should be dalled with serious discourses, in every act present some Zany, with his mimick gesture, to breed in the less capable mirth and laughter.”

P. 287. *After Dr. Farmer's Note 1.]* I have no doubt that our author wrote—“ that I thought some of Nature's journeymen had made *them*, and not made them well, &c.” *Them* and *men* are frequently confounded in the old copies. See the *Comedy of Errors*, Act II. Sc. II, folio, 1623:—“ because it is a blessing that he bestows on beasts, and what he hath scantied *hem* [r. *men*] in hair, he hath given them in wit.”—In the present instance the compositor probably caught the word *men* from the last syllable of *journeymen*. Shakspeare could not mean to assert as a general truth, that Nature's journeymen had made *men*, i. e. all mankind; for, if that were the case, these strutting players would have been on a footing with the rest of the species.

A passage in *King Lear*, in which we meet with the same sentiment, in my opinion, fully supports the emendation now proposed :

“ *Kent.* Nature disclaims in *THEE*, a tailor made *THEE*.

Corn. A tailor make a man!

Kent. Ay, a tailor, fir; a stone-cutter or a painter [*Nature's journey-men*] could not have made *him* so ill, though he had been but two hours at the trade.”

P. 292. *After Dr. Johnson's Note 2.]* The old reading surely ought not to be disturbed. What Shakspeare meant to allude to, must be too obvious to every reader to require any explanation.

Ibid. — *for I'll have a suit of fables.]* That a suit of fables was the magnificent dress of our author's time, appears from a passage in B. Jonson's *Discoveries*: “ Would you not laugh to meet a great counsellor of state, in a flat cap, with his trunk-hose, and a hobby-horse cloak, and yond haberdasher in a velvet gown trimm'd with fables?”

P. 297. *Note 2.]* There is, I believe, no instance of a triplet being used in our author's time. Some trace of the lost line is found in the quartos, which read :

Either none in neither aught, &c.

Perhaps the words omitted might have been of this import :

Either none they feel, or an excess approve;

In neither aught, or in extremity.

" Every man will be thy friend;
 " Whilst thou hast wherewith to spend;
 " But if store of crowns be scant,
 " No man will supply thy want."

Ibid. *Nor earth to give me food, nor heaven light!* An imperative
negative was clearly intended here, as in the following line: *Spout
repose lock from me, &c.* I would therefore read *Nor earth to give
me—* "Do thou, O earth, not give me food, &c."

Go, get a disinfectant to make clean your shoes.

P. 307. Ay, Sir, but *while the graft grows*,—the proverb is something musty.] The remainder of this old proverb is preserved in Whetstone's *Promos and Cassandra*, 1578:

Hamlet means to intimate, that whilst he is waiting for the succession to the throne of Denmark, he may himself be taken off by death.

P. 321. Note *.] The introduction of miniatures in this place appears to be a modern innovation. A print prefixed to Rowe's edition of *Hamlet*, published in 1709, confirms Mr. Steevens's observation. There, the royal portraits are exhibited as half-lengths, hanging in the Queen's closet, and probably such had been the stage exhibition, from the time of the original performance of this tragedy to the death of Betterton.

" And now approaching neere, the top he seeth and mighty lim
 " Of *Atlas*, mountain tough, that *heaven* on boyst'rous shoulders beares
 " There *first* on ground with wings of might doth *Mercury* arrive,
 " Then down from thence right over seas himselfe doth headlo
 drive."

P. 326. Conceit in weakest bodies strongest works ;] Conceit for imagination
So, in the *Rape of Lucrece*:

"And the *conceited* painter was so nice—."

1. The first part of the document is a list of names and titles, including "The Hon. Mr. Justice" and "The Hon. Mr. Justice".

P. 3

Printed by the Government Printer, Ottawa, Ontario, Canada.

395. After Dr. Parson's Nov. 13, it seems to have been the language of harmony in our author's time. Why do you find

P. 326. *Would make them capable.*] *Capable* here signifies intelligent & understood with understanding. So, in *King Richard III.*

"O, 'tis a parlous boy,
"Bold, quick, ingenious, forward, capable."

We yet use *capacity* in this sense.

P. 327. *This is the very coinage of your brain:*

This bodiless creation clogging

Is very cunning in.] So, in *the Rape of Lucrece*:

"Such *phantoms* are the weak brain's forgeries."

P. 349. *Like to a murdering piece.*—] A *murdering piece*, I believe, means no more than an *harquebuse* or old-fashioned musket. In our author's time a *piece* was the common term for a gun. Florio, in his *Italian Dictionary*, quarto, 1591, renders—"Tiro bene di archibugio"—by "he shoots well in a piece;" and in his *Dictionary*, 1598, *Archibugio* is defined, "a pistol, caliver, gun, or musket."

P. 355. *O, how the wheel becomes it!*] I am inclined to think that *wheel* is here used in its ordinary sense, and that these words allude to the occupation of the girl who is supposed to sing the song quoted by Ophelia.—The following lines in Hall's *Virgidemiarum*, 1597, appear to me to add some support to this interpretation:

"Some drunken rimer thinks his time well spent,

"If he can live to see his name in print;

"Who when he is once fished to the presse,

"And sees his handselle have such faire successe,

"Sung to the *subesse*, and sung unto the payle,

"He sends forth thraves of *ballads* to the sale."

Our author likewise furnishes an authority to the same purpose. *Twelfth Night*, Act. II. Sc. iv:

—Come, the *song* we had last night:—

The *spinners* and the knitters in the sun

Do use to *chaunt* it.

A musical antiquary may perhaps contend, that the controverted words of the text allude to an ancient instrument mentioned by Chaucer, and called by him a *rote*, by others a *vielle*; which was played upon by the friction of a *wheel*.

P. 369. ————*your wench's stuck,*] After Sir William Blackstone's note.—*Stuck* may yet be right. So, in *the Return from Parnassus*, a comedy, 1606: "Ay, here's a fellow, *Judicio*, that carried the deadly *stuck* in his pen." Again, in our author's *Twelfth Night*: "and he gives me the *stuck* with such a mortal motion——." The quarto of 1637, however, has the reading proposed by Sir William Blackstone.

Ibid. Note 4.] Again, in our author's 121st Sonnet:

"A thousand groans, but thinking on thy fate;

"One on another's neck——."

P. 370. *As one incapable of her own distress,*] As one having no understanding or knowledge of her danger. See a former note on the words—

———preaching to stones,

"Would make them *capable*."

P. 386. Note 1.] The word *disclose* has already occurred in a sense nearly allied to *hatch*, in this play:

"And I do doubt, the hatch and the *disclose*

"Will be some danger."

P. 380. *Then our souls shall be* The late reading was *When my An-
pleat do part.*

395. *After Dr. Parrot's Note.*] It seems to have been the common
language of ceremony in our author's time. "Why do you stand here
beating the air?" one of the speakers in Florio's *Second Part*, 1591
you do yourself wrong. Pardon me, good sir (replies his friend), I do it
for my ease. Again, in *A New Way to pay old Debts*, by Massingers, 1633:

"———Is't for your ease

"You keep your hat off?"

P. 400. —*through the most fond and winnowed opinions*;) I suspect that
our author wrote—*profound*, which the quartos corrupted to *prophane*, and
the folio exhibited imperfectly, by the compositor's eye catching only the
second syllable of the word.

P. 411. *Now cracks a noble heart*;) So, in *Pericles, Prince of Tyre*, 1609:

"If thou liv'st, Pericles, thou hast a heart,

"That even cracks for woe."

P. 412. *And flights of angels sing thee to thy rest!*] The concluding words
of the unfortunate Lord Essex's prayer on the scaffold were these:—"and
when my life and body shall part, send thy blessed angels, which may receive
my soule, and convey it to the joy in heaven."

Hamlet had certainly been exhibited before the execution of that amiable
nobleman; but the words here given to Horatio might have been one of
the many additions made to this play. As no copy of an earlier date than
1604 has yet been discovered, whether Lord Essex's last words were in our
author's thoughts, cannot now be ascertained.

O T H E L L O.

P. 432. *And I, Sir, (blest the mark!)*—] There is no authority for this
reading. The quarto reads—*And I, God blest the mark.* The folio, to
avoid the penalty of the statute—*And I, blest the mark.*

P. 457. *From year to year, the battles, sieges, fortunes,*

That I have pass'd;) This hemistick, I am persuaded, was not
intended by the author. It might be avoided by regulating the preceding
lines thus:

And she in mine.

Duke. Say't Othello.

Oth. Her father

Lov'd me; oft invited me; still question'd me

The story of my life, from year to year;

The battles, sieges, fortunes, that I've pass'd.

P. 460. Note³.] *Distinctively* is the reading of the second folio.

P. 461. Note².] *Kisses* is the reading of the first folio, and was perhaps
the author's word on a revision of his play. It could hardly have been
confounded with *figs*, by either the eye or the ear.

P. 464. *That the bruised heart was pierced through the ear.*] Add to my
note, after the lines quoted from Shakspeare's 46th Sonnet.—Again, from
Love's Labour's Lost:

"Honest plain words best pierce the ear of grief."

Again, from the *Merchant of Venice*—

"Which *be* your *will* your *will*?"

P. 467. —[*Her will have a free way.*] This reading is not supported by

any ancient copy. The words are not in the folio; and the

Your voices, lords; beseech you, let her will

Have a free way.

P. 473. Note 3.] *Bram*, which Mr. Theobald suggested, was probably our author's word, on a revision of his play. The transcriber's ear in this, as in many other instances, might have deceived him; *bram* having been, I believe, pronounced at that time, *bams*.

Ibid. —[*I confess me knit to thy deserving with cables of perdurable toughness;*] So, in *Antony and Cleopatra*:

"To make you brothers, and to knit your hearts

"With an *unslipping* knot."

Again, in our author's 26th Sonnet:

"Lord of my love, to whom in vassalage

"Thy *merit* hath my duty strongly knit."

P. 480. Add to my part of Note 4, after the word fulfilled.] Or rather, —
Therefore my hopes of his safety, which indeed are faint and weak, but not entirely destroyed by excess of dependency, may chance to be fulfilled.

The word *farfeit* having occurred to Shakspeare, led him to consider such a hope as Cassio entertained, (not a sanguine, but a faint and languid, hope, — "*sicklied o'er with the pale cast of thought*,") as a *disease*, and to talk of its cure. A passage in *Twelfth Night* &c.

P. 485. Note 3.] So, in our author's 122d Sonnet:

"———my adder's sense

"To *critick* and to flatterer stopped are."

P. 505. Note 4.] The first quarto reads—

"*Zounds*, I bleed still; I am hurt to death."

and adds in the margin—*he faints*. This shews that the words—" *he dies*"—were at first ignorantly inserted by the editors of the folio (where alone they are found), who were misled by Cassio's saying that he was "hurt to death;" and afterwards thinking it necessary to omit the oath that originally stood in this line, they absurdly supplied its place, by introducing this improper marginal direction into the text.

Ibid. —[*to carve forth his own rage,*] So the quarto. The reading of the folio—" *for his own rage,*" is perhaps better.

P. 507. —[*and on the court and guard of safety!*] Add to my note.—I have since observed that the same phrase has occurred already in this play, which puts the emendation proposed beyond a doubt: "—the lieutenant to-night watches on *the court of guard*."—A similar mistake has happened again in the present scene, where, in the old copy we find—

Have you forgot all *place of sense* and duty?

instead of—all *sense of place*, &c.

P. 509. *Lead him off.*] I am persuaded, these words were originally a marginal direction. In our old plays all the stage-directions were couched in imperative terms:—*Play music*—*Ring the bell*—*Lead him off*.

P. 512. *The inclining Desdemona to subdue*—] *Inclining* here signifies compliant.

Ibid. Note 3.] So, in our author's 70th Sonnet:

"Time doth transfix the flourish set on youth,

"And delves the *parallels* in beauty's brow."

Ibid.

Ibid. *When death will give place to life, the*
They do suggest— *What death should be the*
mission of the most atrocious crimes. To *Agony*, *brutal language*, is *the*
P. 518. *They go to the goal.*

These things are to be done,— These two hemistichs were the
printed in the folio, because there was not room for the whole, and *Enter*
Roderigo, in one line. They undoubtedly should be printed as one verse.

P. 519. *—my duties to the state:]* The folio reads—*make*.

Ibid. Scene III. *Another room in the castle.]* The direction should cer-
tainly be—*An open place before the castle;*—as appears from what Othello says
to Desdemona, towards the conclusion of the scene: "Come, I'll go
with you."

P. 519. *To suffer with him.]* The first quarto reads—*I suffer with him*.

P. 520. *Out of their best—]* All the old copies read—*best*. Mr.
Rowe made this necessary emendation.

P. 522. *Add to my note², after the word fidelity.]* He means, I think,
to say,—*ere I cease to love thee, the world itself shall be reduced to its primitive*
chaos. Shakspeare probably preferred—"Chaos is come again," to "Chaos
shall come again,"—as more bold and expressive. *Mureus*, &c.

Ibid. *I did not think, he had been acquainted with it.]* All the old copies read
—*with her*. Mr. Rowe first made the change, which does not seem necessary.

P. 524. Note².] Perhaps the meaning is, *Would they might not seem honest!*

P. 527. *—which doth mock*

The meat it feeds on:] Add to my note.—The passage alluded
to by Mr. Steevens, in my opinion, strongly confirms the emendation pro-
posed by Sir Thomas Hanmer [*make*]:

"—jealousy will not be answer'd so;

"They are not ever jealous for the cause,

"But jealous for they are jealous: 'tis a monster,

"Begot upon itself, born on itself."

It is, strictly speaking, as false, that any monster can *beget* or be *born*
on itself, as it is, that any monster can *make* its own food; but, poetically,
both are equally true of that monster, JEALOUSY.

In *Measure for Measure*, Act I. edit. 1623, *make* is printed instead of *mock*.

P. 535. *—Yes, 'tis the plague of great ones;*

Prerogativ'd are they less than the base:

'Tis destiny &c.] The tenour of Othello's argument leads me
to believe, that Shakspeare wrote—

—*Yes, is't the plague of great ones?*

Prerogativ'd are they less than the base?

Yes, is it the peculiar misfortune of the great? Have they in this respect less
privilege than the inferior classes of mankind? and are the latter exempt from this
miserable state, while the former are exposed to it? No: 'tis a general calamity,
and every man is fated to undergo it.—It may be objected, that this is not true
of the whole of mankind; but will not the objection apply equally to the
passage as it stands in the old copies? It is undoubtedly as untrue, that the
"forked plague" is fated to all *great ones*, as it is, that it is fated to all *man-*
kind. Othello, however, in an agony of passion, might assert even the latter
proposition.

P. 536. *—I'll have the work ta'en out,*

And give it to Iago.] This scheme of getting the work of this
valued handkerchief copied, and restoring the original to Desdemona, was,
I suppose, introduced by the poet, to render Emilia less unamiable.

P. 540. *Farewell the plumed troop, and the big wars,*
Farewell the nightingale, &c.] In a very ancient drama entitled *Common Conditions*, printed about 1576, Sadmond, who has lost his father in a wood, thus expresses his grief:

“But farewell now, my couriers brave, attapp’d to the ground;
 “Farewell! adue all pleasures eke, with comely haule and hande!
 “Farewell ye nobles all; farewell eche martial knight,
 “Farewell ye famous ladies all, in whom I did delight!
 “Adue my native soile, adue Ardenes lying,
 “Adue eche wight, and martial knight, adue eche living thing!”
 One is almost tempted to think that *Shakespeare* had read this old play.

P. 544. *I could not sleep.*
There are a kind of men so loose of soul,
That in their sleeps will mutter their affairs;
One of this kind is Cassio:] I would rather regulate the metre thus:
 I could not sleep. There are a kind of men
 So loose of soul, that in their sleeps will mutter
 Their affairs. One of this kind is Cassio.

P. 547. Note 6.] It may however mean *judicious*. In *Hamlet* the word is often used in the sense of *intelligent*. What *Othello* says in another place seems to favour this latter interpretation:
 “Good; good;—the justice of it pleases me.”

P. 553. Note 5.] Ben Jonson was ready enough on all occasions to depreciate and ridicule our author, but in the present instance, I believe, he must be acquitted; for *Every Man out of his Humour* was printed in 1600, and written probably in the preceding year; at which time, we are almost certain that *Othello* had not been exhibited.

P. 554. Note 6.] A passage in *Hamlet* on the subject of matrimony, in which *bonds and hearts* are again introduced, may serve to support the opinion of those, who think our author had here no particular allusion to the creation of the order of *Baronets*:

“Since love our *hearts*, and *Hymen* did our *bonds*
 “Unite commutual in most sacred bands.”

P. 559. *Though great ones are their object.*
'Tis even so; for let our finger ache,
And it endues our other healthful members
Even to that sense of pain: nay, we must think,
Men are not Gods.] The quarto has been followed; though by a

different regulation these two hemisticks might be avoided:
 ‘Though great ones are their object. ‘Tis ev’n so.
 For let our finger ache, and it endues
 Our other healthful members, ev’n to a sense
 Of pain: nay, we must think, men are not gods;
 Nor of them &c.

On looking into the folio, I find that these lines are there so printed, as without doubt the author intended they should be. The words—“‘Tis even so”—relate to what *Desdemona* has just conjectured.—“*This is certainly the case.* Some state affair has disturbed him.”

P. 565. *As I have said already,*
Who having, by their own importunities suit,
Or voluntary dotage of some mistress,
Convinced or supplied them;—] Theobald's emendation evidently
hurts, instead of improving, the sense; for what is *supplied*, but *convinced*
J. e. subdued. But *supplied* (the original reading) relates to the word
"voluntary dotage," as *convinced* does to *"their own importunities."*
Having by their importunities conquered the resistance of a mistress, or in compli-
ance with her own request, and in consequence of her unsolicited fondness, grati-
fied her desires.

P. 570. *That dwell in every region of his face;]* The same uncommon
expression occurs again in *King Henry VIII*:

"——— The respite shook

"The bosom of my conscience——

and made to tremble

"The region of my breast."

P. 574. *And then, of so gentle a condition!]* i. e. of so sweet a disposi-
tion. So, in *King Henry V*: "Our tongue is rough, coz, and my condition
is not smooth."

Ibid. *If you are so fond over her iniquity, give her patent to offend;]* So
in *King Edward III*, a tragedy, 1596:

"Why then give *sin* a passport to offend."

P. 586. *To last the rascal—]* The folio has—*rascals*; and so we should
read, if we read—*companions*.

P. 590. *——and the night grows to waste;]* I suppose Iago means to
say, that it is *near midnight*. Perhaps we ought to read *waist*. The folio
reads—*wast*, as it does in the following line in *Hamlet*:

"In the dead *wast* and middle of the night."

So also, in the *Puritan*, a comedy, 1607:

"———ere the day

"Be spent to the *girdle*, thou shalt be free."

The words however may only mean—the *night* is *wasting away*.

P. 601. *——Pr'ythee Emilia,*

Go know of Cassio where he supp'd to-night;] In the last scene of
the preceding act Iago informs Roderigo, that Cassio was to sup with Bi-
anca; that he would accompany Cassio to her house, and would take care to
bring him away from thence between twelve and one.—Our author seldom
compared the different parts of his plays.

P. 610. *She turn'd to folly, and she was a whore.]* *Folly* signifies here,
as in the sacred writings, *depravity of mind*. So, in our author's *Rape of*
Lucrece:

"Her sad behaviour feeds his vulture *folly*."

P. 622. *Like the base Judean—]* Mr. Theobald is often unfaithful in
his account of the ancient copies. He says, he has restored *Judean* from
the elder quarto; but both the quartos read—*Indian*, as does the second
folio. *Judean* is found only in the folio, 1623. In the Mss. of that age
is scarcely distinguishable from *u*, and they who are conversant with the
press well know, that if by negligence a dot is omitted over *i*, a com-
mon

folio.—It is surely no trivial objection to the reading *Indian*, that *there is no such word*. The country is Judaea, or Judæa, and the derivative must be *Judean*. For these reasons, I believe *Indian* to have been our author's word. His *tribe* perhaps does not refer either to *Judean* or *Indian*, but to the pearl: *A pearl richer than the whole clasp of pearls*. His for its is common in our author.

Whether we understand pearl in its primitive or figurative sense, I strongly incline to read *Indian*, because, I think, the pearl would naturally bring the people of the East to Shakspeare's mind; the connexion in his time being considered so strong, that a contemporary author has distinguished the inhabitants of *India* by an epithet founded on the circumstance of their abounding in pearls.

"—where the bright sun with his neighbour beams

"Doth early light the *pearled Indian*."

Cornelia, a tragedy by T. Kyd, 1594.

EMENDATIONS AND ADDITIONS.

P. I. l. 13. from the bottom, ~~DELE~~ the note, and substitute the following in its place:

VOL. I. p. 72. THE TEMPEST.

*Remember
First to possess his books, for, without them,
He's but a fat as I am, nor hath not
One spirit to command. They all do hate him
As rootedly as I. Burn but his books;
He has brains utensils (for so he calls them) &c.]*

This circumstance (as the Revd. Mr. Bowle observes to me,) might have been suggested to Shakspeare by the following passages in the ORLANDO INNAMORATO of Boyardo, *done into English heroicall verse by R. T. Gentleman*, 1598, quarto.—In the first book (*rectius* Canto) the Enchanter "Malagigi takes his *booke* in hand:"

"Four divels from depth of hell he forth doth call,

"Whom, what shall hap, to tell he doth command." S. 36.

On discovering four giants, guardians of *Angelica*.

"Fowle, ugly beastes, (saith he) ill you befall!

"I'll catch you straight, saunce striking strooke at all." Ibid. 43.

"And saying so, he forth doth take his *booke*,

"With other *tooles*, nor thus he stayed long;

"But ere that he one leafe had well nigh reade,

"They all fell found asleepe, as they were dead." Ibid. 44.

Angelica then, by the aid of *Argalia*, "had Malagigi binding," (ibid. 50.)

"The damsel searcheth forthwith in his *breast*,

"And there the damned *booke* the straightway founde,

"Which circles strange and shapen of hendes exprest;

"No sooner the some wordes therein did found,

"And opened had some damned leaves unblest,

"But *sprites* of th' ayre, earth, sea, came out of land,

"Crying alowde, what is't you us command?"

The same circumstance, however, is probably likewise found in many of the old romances.

P. 6. l. 11. for "103" read 104.

P. 8. l. 12. for "416" read 406.

Ibid. l. 4. from the bottom, for "447" read 477.

P. 9. l. 5. for *quadrifoliate* r. *quadrifoliable*.

Ibid. l. 6. for "Note 7^m" read,
————— *some Dick*.

Who smiles his cheek in years—] Add, at the end:

Out-roaring DICK (as I learn from Mr. Warton's HISTORY OF ENGLISH POETRY) was a celebrated singer, who, with W. Wimbury, is said by Henry Chettle, in his KIND HART'S DREAM, to have got twenty shillings a day by singing at Baintree fair, in Essex.—Perhaps this itinerant droll was here in our author's thoughts. This circumstance adds some support to the emendation now proposed.

P. 10. l. 15. for "3" read 74.

Ibid. l. 29. for *griftly* r. *briftly*.

Ibid. l. penult. for "Note 1." read *Note 1.*

P. 12. l. 3. MERCHANT OF VENICE. Add as follows:

VOL. III. p. 235. *Is thick inlaid with pattens of bright gold;*] We should read *pattens*; from *pating*, L.A.T. A *patine* is the small flat dish or plate used with the chalice, in the administration of the eucharist. In the time of Poetry, and probably in the following age, it was commonly made of gold.

P. 12. l. 11. from the bottom. AS YOU LIKE IT. Add as follows:

VOL. III. p. 310. *His acts being seven ages.*] One of Chapman's plays (*Two wife Men and all the rest Fools*) is in seven acts. This, however, is the only dramattick piece that I have found so divided. But surely it is not necessary to suppose (with Dr. Warburton) that our author alluded to any such precise division of the drama. His comparisons seldom run on four feet. It was sufficient for him that a play was distributed into *several* acts, and that (long before his time) human life had been divided into *seven* periods. In the *Treasury of Ancient and Modern Times*, 1613, Proclus, a Greek author, is said to have divided the life-time of man into seven ages: over each of which one of the seven planets was supposed to rule. The first age is called *Infancy*, containing the space of four years. The second age continueth ten years, untill he attaine to the yeares of fourteene: this age is called *Childhood*.—The third age consisteth of eight years, being named by our ancients *Adolefcence* or *Youthbood*; and it lasteth from fourteene, till two and twenty yeares be fully compleate.—The fourth age pasceth on, till a man have accomplished two and thortie yeares, and is termed *Young Manbood*. The fifth age, named *Mature Manbood*, hath (according to the said author) fifteene yeares of continuance, and therefore makes his progress so far as six and fifty yeares.—Afterwards in adding twelve to fifty-six, you shall make up sixty-eight yeares, which reach to the end of the sixth age, and is called *Old Age*.—The seventh and last of these seven ages is limited from sixty-eight yeares, so far as four-score and eight, being called weak, declining, and *Decrepit Age*.—If any man chance to goe beyond this age (which is more admired than noted in many) you shall evidently perceive that he will returne to his first condition of Infancy againe."

Hippocrates likewise divided the life of man into seven ages, but differed from Proclus in the number of years allotted to each period. See Brown's *Vulgar Errors*, folio, 1686, p. 173.

P. 13. l. 17. for "346" read 347.

Ibid. l. 22. for "354" read 355.

P. 14. l. 12. from the bottom, for "517" read 518.

P. 17. l. 14. for "606" read 605.

P. 19. TWELFTH NIGHT. Add as follows:

VOL. IV. P. 202. *If then bast her not in the end, call me Cut.*] i. e. call me a horse. That this was the meaning of this expression is ascertained by a passage in the *Two Noble Kinsmen*, 1634; Act III. Scene iv.:

"He'll buy me a white Cut forth for to ride,

"And I'll go seek him through the world that's so wide."

Again, in *Sir John Oldcastle*, 1600: "But master, 'pray ye, let me ride upon Cut."

P. 23. MACBETH. Add as follows:

VOL. IV. p. 464. *Or have we eaten of the insane root*

That takes the reason prisoner?] The name of this root was, I believe, unknown to Shakspeare, as it is to his readers; Sir Thomas North's translation of Plutarch, having probably furnished with him the only knowledge he had of its qualities, without specifying its name. In the Life of Antony, (which our author must have diligently read) the Roman soldiers, while employed in the Parthian war, are said to have suffered great distress for want of provisions. "In the ende (says Plutarch) they were compelled to live on herbs and rootes, but they found few of them that men do commonly eate of, and were enforced to taste of them that were never eaten before; among the which there was one that killed them, and made them out of their wits; for he that had once eaten of it, his memory was gone from him, and he knew no manner of thing, but only busied himself in digging and hurling of stones from one place to another, as if it had been a matter of great waight, and to be done with all possible speed."

P. 24. l. 29. for "Note 6." read Note 9.

Ibid. l. 34. for *reprobated* r. *reprobated*.

P. 30. l. 3 from the bottom, for "489" read 487.

P. 32. KING HENRY V. Add as follows:

VOL. V. p. 86. Note 3.] A *pix* was the box in which the consecrated wafer was kept; a *pax*, or *osculatory*, was a piece of board on which was the image of Christ on the cross; which the people used to kiss after the service was ended. Bardolph might have stolen this as easily as the other. There seems, therefore, to be no sufficient reason for departing from the old copy.

P. 36. l. 6. KING HENRY VIII. Add as follows:

VOL. VII. p. 313. *Do you take the court for Paris garden?*] This celebrated bear-garden on the Bank-side was so called from Robert de Paris, who had a house and garden there in the time of King Richard II. *Rot. claus.* 16 R. II. *dors.* 11. Blount's GLOSSOGRAPH. in verb.

P. 39. l. 25. Add, after the word *foyles*:

So, in *Hamlet*:

"——— and with swinish phrase

"So / our addition."

Again, more appositely, *ibid*:

"——— and no soil nor cautel doth besmirch

"The virtue of his will."

P. 49. l. 29. for *demiarum* r. *Virgidemiarum*.

P. 54. l. 17. for *antre* r. *antres*.

P. 56. line 7 from the bottom, for *golden* r. *gold*.

T H E E N D.

